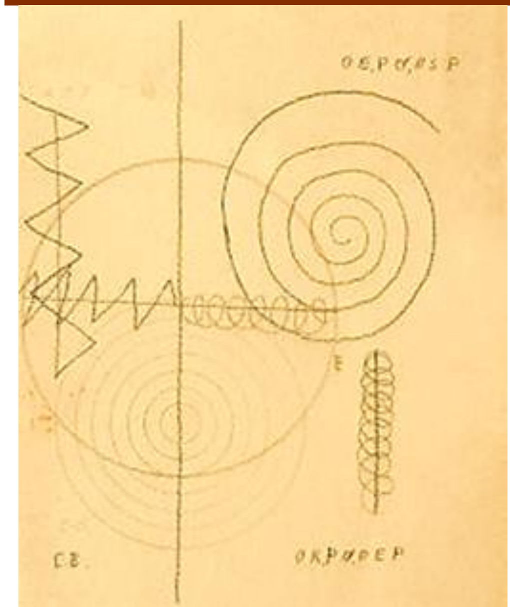


Spectacular Acrobatics in the field of Rhetoric!



Joyce Lexicography
Volume 116

One Hundred Different Devices packed into one single FW Page by James Joyce!



Edited by
C. George Sandulescu
and
Lidia Vianu

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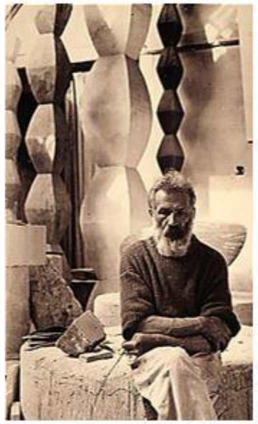
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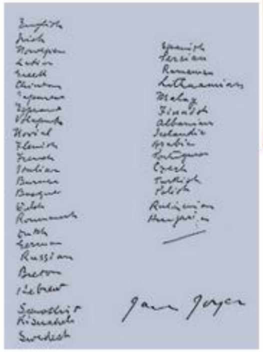
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Holograph list of the 40 languages used by James Joyce in writing *Finnegans Wake*



A Manual for the Advanced Study of *Finnegans Wake* in 116 Volumes

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by C. George Sandulescu and Lidia Vianu

What is the most important part of Finnegans Wake?
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Director **Lidia Vianu** Executive Advisor **George Sandulescu**

Press Release Wednesday 18 March 2015

Joyce Lexicography Volume 116

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One Hundred Different Devices packed into one single *Finnegans Wake* Page
by James Joyce!

Edited by
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Contemporary Literature Press is publishing two more *Finnegans Wake* volumes. One of them contains James Joyce's spectacular acrobatics in the field of Rhetoric. Just imagine that 100 devices are packed into one single *Finnegans Wake* page!

Rhetoric is paramount: it affects us deeply. It sends out more meanings at once. It changes the way we think. It has been so for thousands of years in the history of civilization. Identifying Rhetorical Devices leads us to an X-ray of the mind. Joyce most certainly relied on Rhetoric heavily in everything he wrote. He used it as a tool for word-building. His yet uncovered secret undoubtedly lies in the way he rhetorically changed the inner structure of

Contemporary Literature Press publică încă două volume despre *Finnegans Wake*. Unul dintre ele se ocupă de spectaculosul echilibristicii retorice a lui James Joyce. O sută de figuri de stil pe o singură pagină din *Finnegans Wake*!

De mii de ani, de când există civilizația, Retorica este o disciplină fundamentală, care modifică gândirea. Ea are marea calitate de a sublinia faptul că este retorică, adică are un dublu înțeles. Figurile retorice pot schița o radiografie a inteligenței autorului lor. Aceste figuri retorice sunt esențiale în scrisul lui James Joyce. Ele sunt pentru el piatra de temelie în formarea cuvintelor noi. Iar secretul încă nedezlegat al lui Joyce tocmai aici se află, în

words.

Everybody must remember one thing: rhetoric was so overwhelmingly important to Joyce that he decided, as a supreme argument, to put 100 figures of speech on one single page of the book of *Finnegans Wake*. That is the reason why we are including them in our Lexicon No 116, contextualizing them, then adding to the list definitions, explanations, etymologies, illustrations, and even the Romanian angle of Rhetoric as represented by Leon Levițchi. If we are to take **ALL** the literary devices, we are sure to double the number of volumes in this series! We strongly recommend all those interested in Rhetoric to learn Joyce's chosen 100 figures of speech by heart.

Exactly 55 years ago, Clive Hart and Fritz Senn were launching the first issue of *A Wake Newslitter*. The journal was exclusively dedicated to James Joyce. All the texts in it dealt with *Finnegans Wake*. We have included its Table of Contents in our Joyce Lexicography Series, as Lexicon 115. In *A Wake Newslitter*, Virginia Moseley published a modest paper, which we have used as a pretext to underline in our present volume the overwhelming importance of Rhetoric in Joyce's last book.

Last but not least, the cover of our Lexicon focusing on *Spectacular Acrobatics in the field of Rhetoric* also focuses on a mystery. In 1929, while *Finnegans Wake* was still under way, Brancusi was commissioned to make a portrait of James Joyce. The outcome contained spirals, circles, and lines. They might be an image of the *arrondissements* in Paris. It might also be said that they picture Joyce—almost

felul cum modifică retorica scriitorului structura interioară a cuvintelor de care acesta se foloseşte.

Nu avem voie să uităm un lucru: atât de mult a însemnat retorica pentru Joyce încât, ca dovadă supremă, el a recurs la stratagema de a îngrămădi 100 de figuri de stil pe numai o singură pagină din cartea *Finnegans Wake*. Le includem şi noi pe acestea în Lexiconul Nr. 116, având însă grijă să le plasăm în context, să adăugăm definiții, explicații, etimologie, ilustrări, ba chiar şi un unghi de vedere românesc asupra retoricii—poziția cunoscutului anglist Leon Levițchi. Dacă am pune în discuție **toate** figurile de stil care există, numărul volumelor din această serie lexicografică s-ar dubla! Recomandăm călduros celor interesați de retorică să învețe aceste 100 de figuri de stil alese de James Joyce.

Se împlinesc 55 de ani de când Clive Hart şi Fritz Senn au lansat primul număr al revistei de cercetări Joyceene *A Wake Newslitter*. Revista se ocupa exclusiv de ultima carte scrisă de James Joyce, *Finnegans Wake*. Volumul nr. 115 din Seria Lexicografică James Joyce reia tabla de materii a acestei reviste. Acolo, printre alții, a publicat şi Virginia Moseley o lucrare: modestă cum era, lucrarea ei a fost pentru noi un pretext pentru a sublinia importanța covârşitoare a Retoricii în gândirea lui Joyce.

Nu în ultimul rând, coperta volumului despre spectaculosul echilibristicii retorice a lui James Joyce scoate la vedere un mister. În anul 1929, atunci când Joyce lucra la *Finnegans Wake*, Brancusi a fost însărcinat să-i facă portretul. A rezultat *Le symbole de James Joyce*: o pagină pe

blind—as a spiral of the internal ear, ‘en écoutant le livre de lui-même.’

Together with the spirals, circles and lines, we can also see a few enigmatic letters on the page. Nobody can tell who put them there and what they mean. Had it been Brancusi? Was it James Joyce himself? Nobody has any idea what their meaning might be. Were they initials? Were they just a game—no more? If those drawings do have a meaning, then the letters that go with them must have a meaning as well. And yet, for more than eighty years, no Joycean researcher has bothered to think about that! Or about Rhetoric as the core of the Joycean enigma, either. This is exactly what our *Manual for the Advanced study of Finnegans Wake* is aiming at.

care găsim spirale, cercuri şi linii. Acestea sunt, poate, imaginea arondismentelor din Paris. Sau poate că sunt imaginea urechii interne, o reprezentare a lui Joyce—aproape orb deja—‘en écoutant le livre de lui-même.’

Pe lângă spirale, cercuri şi linii, apar pe pagină şi câteva litere enigmatice. Autorul acestor litere este necunoscut. Nimeni nu ştie dacă el este Joyce sau Brancusi. Sensul acestor litere este necunoscut. Nimeni nu ştie dacă ele sunt simple iniţiale sau un joc de semne. Dacă desenele au o semnificaţie, atunci şi literele au o semnificaţie. Şi totuşi niciun Joycean nu s-a sinchisit până acum, după mai bine de 60 de ani, să se ocupe de aceste litere! Şi nici de importanţa capitală a Retoricii pentru Joyce. Ori, intenţia Manualului nostru pentru Studiul Avansat al cărţii *Finnegans Wake* tocmai aceasta este.

C. George Sandulescu and Lidia Vianu

PRECIS OF FW BY JAMES JOYCE IN STRAIGHT SHAPE.

REVISED VERSION

For 17 years solid James Joyce worked hard at his borogoves.

There were also mimsies, and last but not least, a vast amount of slithy toves. Most were hierarchically organized, but the borogoves had the upper hand. We should not forget the wabes and blades, but right at the top were the mome raths.

It would take another hundred volumes or so to analyse each of these categories in great detail, and which indeed did not at all carry the upper hand.

But I personally am fascinated between the relations between the borogoves on the one hand, and all the rest taken together on the other hand.

The wabes form a fascinating colony of words, but they are far too difficult for the man in the street.

A discussion of wombats is another matter altogether.

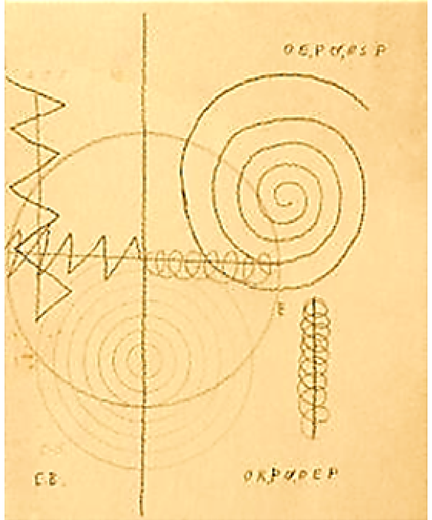
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Director
Lidia Vianu

Executive Advisor
George Sandulescu

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Acknowledgements

Fifty years ago, in *A Wake Newslitter* New Series II/3, June 1965, pp 10-15, Virginia Moseley (1934-2015) stated that "Ramasbatham" (FW018.29:6) suggested the names of three rhetoricians: Peter **Ram**us, Henry Peac**ham**, and George Putten**ham**. She listed there a number of figures of speech, which she identified in *Finnegans Wake* from page 018.17 to page 019.19. We have used her modest paper as a pretext to underline in our present volume the overwhelming importance of Rhetoric in Joyce's book.

The cover: Brancusi, 'Symbole de James Joyce,' 1929.

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Rhetorical Devices used in *Finnegans Wake* from page 018.17 to page 019.19:

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FW018		**Rhetorical Device**		**No**
(Stoop) if you are abcedminded, to this claybook, what curios	17	… this allaphbed! … a flintforfall … an allforabit.	Epiphora	36
		(Stoop) if you are abcedminded, to this claybook,	Enthymeme	30
		curios	Syncope *(read 'curious')*	86
		what curios of signs … in this allaphbed!	Synchoresis	85
		what curios of signs … in this allaphbed!	Tapinosis	89
		claybook	Neologism	57
of signs (please stoop), in this allaphbed! Can you rede (since	18	Can you rede (since We and Thou had it out already) its world?	Epitrope	37
		Can you rede (since We and Thou had it out already) its world?	Parenthesis	70
		Can you rede ... its world?	Archaeism	20
We and Thou had it out already) its world? It	19	It is the same told of all. Many.	Parable	62

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is the same told				
of all. Many. Miscegenations on miscegenations. Tieckle. They	20	They lived und laughed ant loved end left.	Anabasis	4
		Miscegenations on miscegenations.	Repetition	80
		They lived und laughed ant loved end left.	Polysyndeton	76
		They lived und laughed ant loved end left. Forsin.	Prolepsis *(read 'foreseen')*	78
		Thy thingdome is given to the Meades and Porsons.	Metalepsis	51
		… all. Many.	Metaphrase	53
		Many … Tieckle … Forsin.	Aposiopesis *(Periods and interpolations after each word of this pun on the Biblical 'Mene, Mene, Tekel, Upharsin' give this effect)*	18
		Many … Tieckle … Forsin.	Parody *(of the Biblical passage mentioned above)*	71

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		They lived und loved ant laughed end left. Forsin. They thingdome is given to the Meades and Porsons.	Paraleipsis	65
lived und laughed ant loved end left. Forsin. Thy thingdome is	21			
given to the Meades and Porsons. The meandertale, aloss and	22	meandertale	Truncated Simile	92
		The meandertale, aloss and again, of our old Heidenburgh	Paranomasis	67
		The meandertale, aloss and again, of our old Heidenburgh	Parataxis	68
		The meandertale, aloss and again	Epanorthosis	34
		aloss and again	Antithesis	13
again, of our old Heidenburgh in the days **when Head-in-Clouds**	23	when Head-in-Clouds walked the earth	Abstract Synecdoche *(read as both HCE and the God of Genesis)*	2
		when Head-in-Clouds walked the earth	Allegory	3
		when Head-in-Clouds walked the earth	Antinomasis *(read as 'when God met HCE,' or 'when noble*	12

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			met serf,' or 'when high met low' – the Viconian cycle!)	
		when Head-in-Clouds walked the earth	Metonomy	55
		Head-in-Clouds	Periphrasis	72
		Head-in-Clouds	Polyhyphanation	75
walked the earth. In the ignorance that implies impression that	24	In the ignorance … that knits knowledge…	Paregemenon	69
		In the ignorance that implies impression that knits knowledge that finds the nameform that whets the wits …	Synoeceiosis	87
		In the ignorance that implies impression that knits knowledge … that entails ensuance of existentiality.	Auxesis	22
		In the ignorance that implies impression that knits knowledge that finds the nameform that whets the wits that convey contacts that sweeten sensation that drives desire that adheres to attachment that dogs death that bitches birth that entails the	Incrementum	48

		ensuance of existentiality.		
knits knowledge that finds the nameform that whets the wits that	25			
convey contacts that sweeten sensation that drives desire that	26			
adheres to attachment that dogs death that bitches birth that en-	27	that dogs death that bitches birth	Oratio- recta-obliqua	59
tails the ensuance of existentiality. But with a rush out of his	28			
navel **reaching the reredos of Ramasbatham. A terricolous vively-**	29	A terricolous vivelyonview this; queer and it continues to be quaky.	Hyperbaton	42
		A terricolous vivelyonview this	Anastrophe	10
		the reredos of the Ramasbatham	Pleonasm	73
		reaching the reredos	Paragoge	64
		Ramasbatham	Hapax Legomenon	39
onview this; queer and it continues to be quaky. A hatch, a celt,	30	A hatch, a celt, an earshare	Asyndeton	21
		A hatch, a celt, an earshare the pourquose of which was to cassay the earthcrust	Zeugma	94
an earshare the pourquose of which was to	31	earshare	Anagram	7

cassay the earthcrust at				
		earshare	Palindrome *(Also 'hce-ceh' in same sentence)*	61
all of hours, **furrowards, bagawards, like yoxen at the turnpaht.**	32	furrowards, bagawards,	Diaeresis	27
		like yoxen at the turnpaht.	Metathesis	54
		yoxen	Synaeresis	83
Here say figurines billycoose arming and mounting. Mounting and	33	Here say figurines billycoose arming and mounting. Mounting and arming bellicose figurines see here.	Chiasmus	25
		Here say figurines billycoose arming and mounting. Mounting and arming bellicose figurines see here.	Epanalepsis 1	32
		… billycoose arming and mounting. Mounting and arming bellicose …	Epanaphora	33
		billycoose … bellicose	Paranomasis	67
		arming and mounting. Mounting and arming	Epanados	31

		arming and mounting. Mounting and arming	Epanalepsis 2	32
arming bellicose figurines see here. Futhorc, this liffle effingee is for	34	this liffle effingee	Synonomy *(read 'elfin wee')*	88
		this liffle effingee is for a firefing called a flintforall.	Paradiastole	63
		this liffle effingee	Tautology	90
		effingee *(read 'elfin wee')*	Mimesis *(reading 'effige' as 'mimic')*	56
		Futhorc	Abbreviation *(the first six letters of the runic alphabet)*	1
a firefing called a flintforfall. Face at the eased! O I fay! Face at the	35	Face at the eased! … Face at the waist! …	Anaphora	8
		O I fay!	Hypotoposis	45
		Face at the eased! … Face at the waist! …	Paralogism	66
		flintforall.	Topika *(pun on 'funferal,' i.e.* Finnegans Wake, *in*	91

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			runic context)	
		flintforfall. ... allforabit.	Anastomosis	9
waist! Ho, you fie! Upwap and **dump em,** ╤ace to ╧ace! **When a**	36	When a part so ptee does duty for the holos we soon grow to use of an allforabit.	Concrete Synecdoche	26
		Ho, you fie!	Apostrophe 1	19
		dump em,	Aphaeresis	15
FW019				
part so ptee does duty for the holos we soon grow to use of an	1			
allforabit. Here (please to stoop) are selveran cued peteet peas of	2			
quite a pecuniar interest **inaslittle** as they are the pellets that make	3	inaslittle	Anticlimax	11
		inaslittle	Litotes	50
the **tomtummy's pay roll.** Right rank ragnar rocks and with these	4	tomtummy's pay roll.	Hypochorisma	44
rox orangotangos rangled rough and	5	Wisha, wisha, whydidtha?	Apostrophe 2	19

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rightgorong. **Wisha, wisha,**				
		Wisha, wisha, whydidtha?	Hibernicism	40
whydidtha? Thik is for thorn that's thuck in its thoil like thum-	6			
fool's thraitor thrust for vengeance. **What a mnice old mness it**	7	What a mnice old mness it all mnakes!	Charientism	24
		What a mnice old mness it all mnakes!	Diasyrn	28
all mnakes! A middenhide hoard of objects! Olives, beets, kim-	8	A middenhide hoard of objects!	Ecphonesis	29
		Olives, beets, kimmells, dollies, alfrids, beatties, cormacks and daltons.	Exergasia *(abcd's expressed in things, then in persons)*	38
		middenhide hoard	Xenia	93
		Olives, beets, kimmells, dollies,	Aparithmesis	14
		Olives, beets, kimmells, dollies,	Synathroesmus	84
mells, dollies, alfrids, beatties, cormacks and daltons. Owlets' eegs	9	Owlets' eegs … haudworth a wipe o grass.	Sarcasm	81
		Owlets' eegs (O stoop to please!) are here,	Aporis	17
(O stoop to please!) are here, creakish from age and all now	10	(O stoop to please!)	Hysteron Proteron *(reversal of 'please*	46

			stoop')	
quite epsilene, and oldwolldy wobblewers, **haudworth a wipe o**	11	a wipe o grass.	Apocope	16
grass. Sss! See the snake wurrums everyside! Our durlbin is	12	Sss! See the snake wurrums everyside!	Onomatopoeia	58
		Our durlbin is sworming in sneaks.	Prosopopoeia	79
		See the snake wurrums everyside! Our durlbin is sworming in sneaks.	Anacoenesis	5
sworming in sneaks. They came to our island from triangular	13	They came to our island from triangular Toucheaterre	Ploce *(reading 'Toucheaterre' as 'Angleterre,' 'touchy territory' to the Irish)*	74
		They came to our island from … beyond the wet prairie	Metaphor	52
Toucheaterre beyond the wet prairie rared up in the midst of the	14	wet prairie	Oxymoron	60
cargon of prohibitive **pomefructs** but **along landed Paddy Wip-**	15	along landed Paddy Wippingham and the his garbagecans cotched the creeps of them	Anacoluthon	6
		pomefructs	Idiotism	47
		along landed Paddy Wippingham and the	Solecism	82

		his garbagecans	*(at least there's a mistake implied here)*	
pingham and the his garbagecans cotched the creeps of them	16	cotched the creeps of them	Catachresis	23
		his garbagecans cotched the creeps of them pricker than our whosethere outofman could quick up her whatsthats.	Hyperbole	43
pricker than our whosethere outofman could quick up her whats-	17	whosethere … whatsthats	Homoioteleuton	41
thats. Somedivide and sumthelot but the tally turns round the	18	Somedivide and sumthelot but the tally turns round the same balifuson.	Epigram	35
		Somedivide and sumthelot but the tally turns round the same balifuson.	Irony	49
same balifuson. Racketeers and bottloggers.	19	Racketeers and bottloggers	Professional Jargon	77

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Definitions, Etymology, and Illustrations of the Rhetorical Devices used in *Finnegans Wake* from page 018.17 to page 019.19

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No	Rhetorical Device	Definition [Joseph T. Shipley: *Dictionary of World Literature*, M.H. Abrams: *A Glossary of Literary Terms*, Encyclopædia Britannica]	Etymology [http://www.etymonline.com/]	Illustration [Joseph T. Shipley: *Dictionary of World Literature*, Encyclopædia Britannica]
1	**Abbreviation**	In communications (especially written), the process or result of representing a word or group of words by a shorter form of the word or phrase. Abbreviations take many forms and can be found in ancient Greek inscriptions, in medieval manuscripts (e.g., 'DN' for 'Dominus Noster'), and in the Qurʾān. Cicero's secretary, Marcus Tullius Tiro, devised many abbreviations that have survived to modern times, such as the character ampersand, &, for et (Latin: 'and'). But it was the so-called information explosion of the 20th century that made	Mid-15c., from Middle French *abréviation* (15c.), from Late Latin *abbreviationem* (nominative *abbreviatio*), noun of action from past participle stem of *abbreviare* 'shorten, make brief,' from Latin ad 'to' (see *ad-)* + *breviare* 'shorten,' from brevis 'short, low, little, shallow' (see brief (adj.)).	A.D.→ Anno Domini adj.→ adjective, adjectival

		abbreviation a common practice in communication.		
2	**Abstract Synecdoche**	**Figure of speech in which a part is taken for the whole or vice versa**. Figure of speech in which **a part represents the whole**. A figure wherein one thing is understood with another, e.g., '50 sail' and therewith 50 ships; 'Give us this day our daily bread' and therewith three square meals. Some (K. Burke) extend the figure as including the basic process of representation; Hegel: 'everything is its other.' Gr. rhetorics listed 13 forms: the part for the whole, the genus for the species, the material for the thing made of it, etc.	late 15c. correction of *synodoches* (late 14c.), from Medieval Latin *synodoche*, alteration of Late Latin *synecdoche*, from Greek *synekdokhe* 'the putting of a whole for a part; an understanding one with another,' literally 'a receiving together or jointly,' from *synekdekhesthai* 'supply a thought or word; take with something else, join in receiving,' from *syn-* 'with' + *ek* 'out' + *dekhesthai* 'to receive,' related to *dokein* 'seem good'. Typically an attribute or adjunct substituted for the thing meant ('head' for 'cattle,' 'hands' for 'workmen,' 'wheels' for 'automobile,' etc.).	An example is Samuel Taylor Coleridge's line in 'The Rime of the Ancient Mariner,' 'The western wave was all aflame,' in which 'wave' substitutes for 'sea.'
3	**Allegory**	A trope in which **a second meaning is to be read beneath and concurrent with**	Late 14c., from Old French *allegorie* (12c.), from Latin *allegoria*, from	A 20th-century example of political

		the surface story. Distinguished from metaphor and parable as an extended story that may hold interest for the surface tale (*The Faerie Queene; Pilgrim's Progress; Idylls of the King*) as well as for the (usually ethical) meaning borne along. A mixed allegory is one that explains the buried thought. Literary allegories typically describe situations and events or express abstract ideas in terms of material objects, persons, and actions. Such early writers as Plato, Cicero, Apuleius, and Augustine made use of allegory, but it became especially popular in sustained narratives in the Middle Ages. Probably the most influential allegory of that period is the 13th-century French didactic poem *Roman de la rose (Romance of the Rose)*.	Greek *allegoria* 'figurative language, **description of one thing under the image of another**,' literally 'a speaking about something else,' from *allos* 'another, different' (see *alias* (adv.)) + *agoreuein* 'speak openly, speak in the assembly,' from *agora* 'assembly'.	allegory is George Orwell's novel Animal Farm (1945), which, under the guise of a fable about domestic animals, expresses the author's disillusionment with the outcome of the Bolshevik Revolution and shows how one tyrannical system of government in Russia was replaced by another.

4	**Anabasis**	**Development by degrees: amplification; gradation.** If in **ascending** order of importance: Anabasis. Auxesis: rising to a peak (in a narrower sense, this peak is the climax); if rising in sharp stages: Epauxesis. The general term also covers the descending movements. Adding ideas of lesser import, or admitting disqualifications: Decrementum. In descending order of importance: Catabasis. Drop to a negative or unemphatic close: Anticlimax. Sudden drop from important to insignificant, from dignified to absurd: Bathos.	1706, from Greek, 'military expedition,' literally 'a **going up** (from the coast),' especially in reference to the advance of Cyrus the Younger from near the Aegean coast into Asia, and the subsequent story of the retreat of the 10,000 narrated by Xenophon (401 B.C.E.), from *anabainein* 'to go up, mount;' from ana 'up' (see *ana-*) + *bainein* 'to go'	We must respond. We must fight! We must overcome this evil enemy!! Are you there? I can hear you! I see you! Good, better, best!
5	**Anacoenesis**	The rhetorical device of **pretending to put oneself in the place of one's opponent.** Some rhetoricians have given the labels erotesis (or erotema) and anacoenesis to rhetorical questions. Anacoenosis is 'A		The entire speech of Marc Anthony in Shakespeare's Julius Caesar forms an extended example of anacoenosis. Marc Anthony begins by

		figure in rhetoric, by which the speaker applies to his hearers or opponents for their opinion upon the point in debate.' [OED]. **anaccenosis**. Asking the opinion of one's readers or hearers, or specifically addressing a judge, opponent, or other real or imagined listener. Thus Demosthenes, to the assembled Athenians: 'Tell me, is Æschines a patriot or a mercenary?' (As he deliberately mispronounced the last word, the audience, correcting his pronunciation, shouted back the word he wanted them to cry!)		building common cause with the audience on stage, addressing them as 'Friends, Romans, countrymen...' His speech then poses a number of rhetorical questions to them as part of his refutation of Brutus' words: 'Did this in Caesar seem ambitious? / When that the poor have cried, Caesar hath wept: / Ambition should be made of sterner stuff: / Yet Brutus says he was ambitious;/ And Brutus is an honourable man. / You all did see that on the Lupercal / I thrice presented him a kingly crown, / Which he did thrice refuse: was this ambition?' (Act 3, Scene 2)

6	**Anacoluthon**	**Anacoluthia**. **Lack of grammatical sequence**; change amidsentence to a new construction. **Anacoluthon**. An instance of the above. Though often an error in the ignorant, an effective device for emphasis and other effects, esp. in dialogue, e.g., 'If you fail to do your duty but we will not speak of that.' 'Instead of denying humanity a spirit, nature is endowed with a soul.' (If unintentional and awkward, the unrelated opening of this example is known as a dangling participle construction.) Literary instances of the figure are frequent, e.g. Milton: Both turned, and under the open sky adored / The God that made both sky, earth, air, and heaven, / A starry pole. Thou also madest the night...	'**Want of grammatical sequence; changing constructions in mid-clause**,' 1706, from Latinized form of Greek *anakoluthon*, neuter of *anakolouthos* 'inconsequent,' from *an-* 'not' + *akolouthos* 'following,' from copulative prefix *a-* + *keleuthos* 'way, road, track, path'.	Literary instances of the figure are frequent, e.g. Both turned, and under the open sky adored / The God that made both sky, earth, air, and heaven, / A starry pole. Thou also madest the night... (J. Milton)
7	**Anagram**	**A word (name) formed by transposition**		Lists of apt anagrams

		of the letters of another. The error of transposed letters is metagrammatism. Writers have thus chosen pen-names, characters (Dickens, Cabell) or titles (Butler, *Erewhon*) . As usual with word-play, some ages have seen in it a mystical significance. Pilate's question, *Quid est veritas?* (John xviii 38) is an anagram of *Est vir qui adest: Christ*.		have been compiled, including: astronomers, no more stars; elegant, neat leg; lawyers, sly ware; matrimony, into my arm; melodrama, made moral; penitentiary, may I repent it; punishment, nine thumps; telegraph, great help.
8	**Anaphora**	**Repetition.** As a type of verbal play or figure, **repeated patterns** are very common; their value in oratory has led to the naming of many varieties. Anaphora: **first word of lines or clauses**.	'**Repetition of a word or phrase in successive clauses**,' 1580s, from Latin, from Greek *anaphora* 'reference,' literally 'a carrying back,' from *anapherein* 'to carry back, to bring up,' from *ana* 'back'+ *pherein* 'to bear'. Anaphoric (adj.) 1914, coined by Danish linguist Otto Jespersen (1860-1943) in the grammatical sense.	'*It was* the best of times, *it was* the worst of times, *it was* the age of wisdom, *it was* the age of foolishness, *it was* the epoch of belief, *it was* the epoch of incredulity, *it was* the season of Light, *it was* the season of Darkness, *it was* the spring of hope, *it was* the winter of despair, we had

				everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way... [Charles Dickens, *A Tale of Two Cities*]
9	**Anastomosis**	**Cross connexion** of arteries, branches, rivers, etc. [Concise Oxford Dictionary] Originally a biological term indicating interconnection between blood vessels, but given a literary application by J. Hillis Miller, who points out a contradiction within the etymology and definition of anastomosis: it suggests an intercommunication between, on the one hand, 'two vessels' and, on the other, 'two channels'. Furthermore, the figure of anastomosis is doubly contradictory, in that it figures, as Miller puts it, both 'container and thing contained'. As preface to a lengthy critical analysis of Geothe's *Elelctive Affinities*, Miller	1610s, medical or Modern Latin, from Greek *anastomosis* 'outlet, opening,' from *anastomoein* 'to furnish with a mouth,' from *stoma* 'mouth'.	

		examines James Joyce's own use of the word. Joyce employs the term three times, once in *Ulysses* and twice in *Finnegans Wake*. As Miller shows, anastomosis for Joyce marks: (a) the interconnection between past, present, and future; (b) the interconnection of 'each person to all the previous generations back to Adam and Eve; (c) the 'intercommunication' of sexual intercourse; and (d) the intercommunication imagined in the passing of 'the genetic message on to future generations'. [Julian Wolfreys, Ruth Robbins, Kenneth Womack: *Key Concepts in Literary Theory*, 2006]		
10	**Anastrophe**	**Withholding expected words**, especially verb or preposition, for suspense or stress. If simple, Inversion, q.v., more complex or unusual transplanting; Parallage.	'**Inversion of usual word order**,' 1570s, from Greek *anastrophe* 'a turning back, a turning upside down,' from *anastrephein* 'to turn up or back, to turn upside down,' from	Inversion is most commonly used in poetry in which it may both satisfy the demands of the

		Modifiers badly out of place; affected word order: Cacosyntheton. Alternate title: anastrophe. **Inversion**, also called anastrophe, in literary style and rhetoric, the syntactic reversal of the normal order of the words and phrases in a sentence, as, in English, the placing of an adjective after the noun it modifies ('the form divine'), a verb before its subject ('Came the dawn'), or a noun preceding its preposition ('worlds between').	*ana* 'back' + *strephein* 'to turn'.	metre and achieve emphasis: In Xanadu did Kubla Khan A stately pleasure dome decree (from Samuel Taylor Coleridge's 'Kubla Khan')
11	**Anticlimax**	(1) A series in descending order of importance. (2) A sudden **disappointment of roused expectancy**. Sometimes the result of ineptitude, it can be very effective in humour. A figure of speech that consists of the usually **sudden transition** in discourse	'The addition of a particular which suddenly **lowers the effect**,' 1701, from *anti-* + *climax* (n.).	Alexander Pope's *The Rape of the Lock* uses anticlimax liberally; an example is Here thou, great Anna, whom three realms obey, Dost sometimes

		from a significant idea to a trivial or ludicrous one. **Annulment of the impressive effect** of a climax by a final item of inferior importance.		counsel take, and sometimes tea.
12	**Antinomasis**	Antonomasia, a figure of speech in which some defining word or phrase is **substituted for a person's proper name**. In fiction, the practice of giving to a character a proper name that defines or suggests a leading quality of that character (such as Squire Allworthy, Doctor Sawbones) is also called antonomasia. The substitution of an epithet for a proper name, e.g., the Bard of Avon; or the use of a proper name as a common noun, e.g., a modern Nero. A form of synecdoche.	Greek *antonomasía*, a derivative of *antonomázein*, 'to call by a new name.' Use of an epithet for a proper name (or vice versa; as in His Holiness for the name of a pope), 1580s, from Latin, from Greek *antonomasia*, from *antonomkázein* 'to name instead, call by a new name,' from *anti* 'instead' + *onomazein* 'to name,' from *onoma* 'name'.	'the Bard of Avon' for William Shakespeare

13	**Antithesis**	**Opposition of ideas** emphasized by balance of sharply opposite words. A contrast or opposition in the meanings of contiguous phrases or clauses that manifest parallelism—that is, a similar word-order and structure—in their syntax. Such choice or arrangement of words as emphasizes a contrast.	1520s, from Late Latin *antithesis*, from Greek *antithesis* 'opposition, resistance,' literally '**a placing against**,' also a term in logic and rhetoric, noun of action from *antitithenai* 'to set against, oppose,' a term in logic, from *anti-* 'against'+ *tithenai* 'to put, place'	An example is Alexander Pope's description of Atticus in his *Epistle to Dr. Arbuthnot* (1735), 'Willing to wound, and yet afraid to strike.' In a sentence from Samuel Johnson's prose fiction *Rasselas* (1759), chapter 26, the antithesis is heightened by the alliteration in the contrasted nouns: 'Marriage has many pains, but celibacy has no pleasures.' Crafty men contemn studies; simple men admire them; and wise men use them. (Francis Bacon)
14	**Aparithmesis**	Athroe(i)smus, athrismus. **Enumeration**. Aparithmesis: a formal list, as in		(Sidonius Apollinarus, 430-

		recapitulation. A lengthy series: synathroesmus. Drawing together many traits: syrmos. Thus characterizing an individual, esp. with antonomasia, was frequent in the Middle Ages.		89: 'He feels like Pythagoras, he divides like Socrates, he expatiates like Plato . . .' through 26 pagans and Christian fathers.
15	**Aphaeresis**	**Contraction, omission of letters or sounds at the beginning.** Aphesis, Aphetism. Hyphaeresis: contraction; omission of letters or sounds. If at the beginning ('gan): aphaeresis; if in the middle (o'er): syncope. At the end (t'other): apocope; this term also applies to contraction that forms new words, e.g., cinema (tograph); taxi (meter) cab (riolet). As an error in enunciation (libr'y): haplology; dropping a sound at end (runnin'): thlipsis. Running together of	from Greek ἀφαίρεσις from ἀπό *apo*, '**away**' and αἱρέω *haireo*, 'to **take**.'	Greek *epískopos*→ Vulgar Latin *ebiscopus* → Old English *bisceop* 'bishop' English acute→ cute English alone→ lone English amend→ mend

		two vowels that do not form a diphthong (zoo): synizesis; more generally (th'army): synaeresis. Combining of two syllables (tane, for taken): synecphonesis. Crasis: two short vowels become one long. Gradual loss of an initial sound, as the language changes (esquire>squire): aphesis; the word thus formed is an aphetism.		
16	**Apocope**	**Contraction, omission of letters or sounds at the end**.	From Latin, from Ancient Greek ἀποκοπή (*apokopḗ*), ἀποκόπτω (*apokóptō*, 'cut off').	t'other photograph→ photo
17	**Aporis**	A figure of speech in which the speaker expresses **real or simulated doubt or perplexity.** Aporia is a figure of speech wherein a speaker purports or expresses to be in doubt or in perplexity regarding a question (often feigned) and asks the audience how he/she ought to proceed. The doubts may appear as rhetorical	1580s, from Latin, from Greek *aporia*, noun of state from *aporos*. Derived from the Greek '**unpassable path**' or 'impasse'. Aporetic (adj.) c.1600, from French *aporétique*, from Greek *aporetikos*, from *aporeein* '**to be at a loss**,' from *aporos* 'impassable, impracticable,	'To be, or not to be: that is the question. Whether 'tis nobler in the mind to suffer The slings and arrows of outrageous fortune, Or to take arms against a sea of

		questions often in the beginning of the text. Aporia is a logical paradox in which the speaker sows seeds of doubts in a subject. This rhetorical strategy can make the audience feel sympathetic about the speaker regarding the dilemma he is in. In George Puttenham's *The Arte of English Poesie* (1589) aporia is 'the Doubtful, [so] called...because often we will seem to caste perils, and make doubts of things when by a plaine manner of speech we might affirm or deny [them].' It is also called *dubitatio*.	very difficult; hard to deal with; at a loss,' from *a-*, privative prefix+ *poros* 'passage'.	troubles, And by opposing end them? To die: to sleep; Than fly to others that we know not of? Thus conscience does make cowards of us all...'
18	**Aposiopesis**	A speaker's **deliberate failure to complete a sentence**. A breaking off in the midst of a sentence, to imply a warning, or because of strong emotion. Pope calls this an excellent figure for the	Greek: '**becoming silent**' 1570s, from Latin, from Greek *aposiopesis* 'a becoming silent,' also as a rhetorical figure, from *apo-*+ *siope* 'silence.'	Aposiopesis usually indicates speechless rage or exasperation, as in 'Why, you...,' and sometimes implies vague threats as in, 'Why, I'll...' The listener

		ignorant, as 'What shall I say?' when one has nothing to say.		is expected to complete the sentence in his mind. In ancient Greek rhetoric, the aposiopesis occasionally takes the form of a pause before a change of subject or a digression.
19	**Apostrophe 1**	**A diversion**; breaking off to make a direct address to a judge, or an attack on an adversary; or an invocation; or an entreaty that would bring odium on one's opponents: a device to divert the attention of the hearers from the question before them. Also frequent in the poets to heighten interest, or for metrical convenience. A rhetorical device by which a speaker turns from the audience as a whole to address a single person or thing.	Greek ἀποστροφή, *apostrophé*, '**turning away**'; the final *e* being sounded.	In William Shakespeare's *Julius Caesar*, Mark Antony addresses the corpse of Caesar in the speech that begins: O, pardon me, thou bleeding piece of earth, That I am meek and gentle with these butchers! Thou art the ruins of the noblest man That ever lived in the tide of times.

				Woe to the hand that shed this costly blood!
	Apostrophe 2	**A diversion**; breaking off to make a direct address to a judge, or an attack on an adversary; or an invocation; or an entreaty that would bring odium on one's opponents: a device to divert the attention of the hearers from the question before them. Also frequent in the poets to heighten interest, or for metrical convenience. A rhetorical device by which a speaker turns from the audience as a whole to address a single person or thing.	Greek ἀποστροφή, *apostrophé*, '**turning away**'; the final *e* being sounded.	In William Shakespeare's *Julius Caesar*, Mark Antony addresses the corpse of Caesar in the speech that begins: O, pardon me, thou bleeding piece of earth, That I am meek and gentle with these butchers! Thou art the ruins of the noblest man That ever lived in the tide of times. Woe to the hand that shed this costly blood!
20	**Archaeism**	Archaism. The **deliberate use of words or expressions appropriate to an older period**.	1640s, 'retention of what is old and obsolete,' from Modern Latin *archaismus*, from Greek *arkhaismos*, from *arkhaizein* 'to **copy the ancients**' (in language, etc.). Meaning 'an archaic word or	Used in Bible translations to lend reverence or dignity: He hath holpen his servant Israel. Poetically, for various effects, as in

			expression' is from c.1748.	Spenser.
21	**Asyndeton**	**Omission of conjunctions.** A series of single words within a sentence, linked with commas: brachiology; if succinct and short: dialyton, e.g., Veni, vidi, vici; 'Sighted sub, sank same.' The succession of many conjunctions: polysyndeton. Asyndetic antithesis: opposition with the connectives omitted, e.g., Shaw is a practitioner, not a professor; Shaw, Man and Superman, passim, esp. Act III beginning 'Your friends are all the dullest dogs I know.'	'Omission of conjunctions', 1580s, from Latin, from Greek *asyndeton*, neuter of *asyndetos* '**unconnected**,' from *a-*, privative prefix + *syndetos*, from *syndein* 'to bind together,' from *syn-* 'together' + *dein* 'to bind,' related to *desmos* 'band.'	'This is the villain among you who deceived you, who cheated you, who meant to betray you completely...' (Aristotle: *Rhetoric*)
22	**Auxesis**	Auxesis: a form of hyperbole that **intentionally overstates** something or implies that it is greater in significance or size than it really is. Amplification (Auxesis); Extenuation (Gr. *Meiosis*). The **magnifying or minifying of a matter by means of language**.	from Ancient Greek: αὔξησις '**growth, increase**'	He lost, beside his children and his wife, His realm, renown, liege, liberty, and life. 'O'erthrows thy

		(1) By choice of word. They ‘mauled’ or ‘murdered’ him, for ‘beat him’; They barely touched him’ for They struck him down. (2) By successive contrast of terms: ‘not a thief but a plunderer, not an adulterer but a ravisher’. (3) By incrementum: building up several degrees of emphasis. This is equivalent to the modern climax, but not to the classical. (4) By comparison with something less (or more) striking in the sort, so as to make this seem greater (or less) by contrast. (5) By ratiocination: enlarging an incidental matter so as to imply the point itself, e.g., Cicero about to reproach Antony with his drunkenness: ‘You with such a throat, such flanks, such burly strength in every limb of your prize-fighter’s frame,’ to prepare the hearers to judge the colossal quantities of wine imbibed.		joys, friends, fortune, and thy state.’ (Shakespeare: *Richard II*)

		(6) By accumulation (congeries): repetition of synonyms. 'What was that sword of yours doing, Tubero, the sword you drew on the field of Pharsalus? Against whose body did you aim its point? What meant those arms you bore? Whither were your thoughts, your eyes, your hand, your fiery courage, directed on that day?' A matter may be minified by the same methods by which it is magnified, e.g., Cicero, of a speech by Rullus: 'A few, however, who stood nearest to him suspected that he had intended to say something about the agrarian law.' Amplification was overdeveloped (esp. in Biblical paraphrase) by Johnson, Blackmore, Prior; then scorned; by the 18th c., Pope calls it 'the spinning-wheel of the bathos.'		
23	**Catachresis**	**Improper application of a term; usually in error**, or as an unsuccessful figure. At	1580s, from Latin *catachresis*, from Greek *katakhresis* **'misuse' (of a**	A man that studies revenge keeps his

		times intentional, as in the safety slogan, 'Children should be seen and not hurt.' Occasionally effective in emotional condensation, e.g., (Milton, Lycidas) 'blind mouths,' which Johnson attacked and Ruskin admirably defended.	**word)**, from *katakhresthai* 'to misuse,' from *kata-* 'down' (here with a sense of 'perversion') + *khresthai* 'to use'.	own wounds green. (Francis Bacon: 'On Revenge')
24	**Charientism**	An attack (or insult) so phrased that the recipient must take it as not intended. A figure of speech wherein a taunting expression is softened by a jest; **an insult veiled in grace**. Charientismus or Charientism: 'gracefulness of style'; hence expression of an unpleasant thing in a pleasant or graceful fashion. Puttenham in his Art of English Poesy classes it as a species of irony, giving it the alternative title of 'the privy nip'.	from Ancient Greek χαριεντισμός (*kharientismós*) from Greek *charis*: grace.	
25	**Chiasmus**	A balanced passage whereof the **second**	1871, Latinized from Greek *khiasmos*	Adam, first of men,

		part reverses the order of the first; especially an instance in which forms of the same word are used, e.g. 'Flowers are lovely, love is flowerlike.' (Coleridge)	'a **placing crosswise**, diagonal arrangement' Latin term from Greek χίασμα, 'crossing', from the Greek χιάζω, *chiázō*, 'to shape like the letter X'	To first of women, Eve. (John Milton: *Paradise Lost*) By failing to prepare, you are preparing to fail. (Benjamin Franklin) Ask not what your country can do for you—ask what you can do for your country. (John F. Kennedy)
26	**Concrete Synecdoche**	Figure of speech in which **a part is taken for the whole or vice versa**. A figure wherein one thing is understood with another, e.g., '50 sail' and therewith 50 ships; 'Give us this day our daily bread' and therewith three square meals. Some (K. Burke) extend the figure as including the basic process of representation; Hegel: 'everything is its other.'	Greek: **understood together** late 15c. correction of *synodoches* (late 14c.), from Medieval Latin *synodoche*, alteration of Late Latin *synecdoche*, from Greek *synekdokhe* 'the putting of a whole for a part; an understanding one with another,' literally 'a **receiving together or jointly**', from *synekdekhesthai* 'supply a thought or word; take with	Closely related to metonymy—the replacement of a word by one closely related to the original—synecdoche is an important poetic device for creating vivid imagery. An example is Samuel

		Greek rhetorics listed 13 forms: the part for the whole, the genus for the species, thematerial for the thing made of it, etc. Figure of speech in which a part represents the whole, as in the expression 'hired hands' for workmen or, less commonly, the whole represents a part, as in the use of the word 'society' to mean high society.	something else, join in receiving,' from *syn-* 'with'+ *ek* 'out' + *dekhesthai* 'to receive,' related to *dokein* 'seem good' (see decent). Typically **an attribute or adjunct substituted for the thing meant** ('head' for 'cattle,' 'hands' for 'workmen,' 'wheels' for 'automobile,' etc.).	Taylor Coleridge's line in 'The Rime of the Ancient Mariner,' 'The western wave was all aflame,' in which 'wave' substitutes for 'sea.'
27	**Diaeresis**	Prosody: The coincidence of the end of a foot and of a word; esp., the break or pause thereat. Diaeresis, also spelled Dieresis, the resolution of **one syllable into two**, especially by separating the vowel elements of a diphthong and, by extension, two adjacent vowels, as in the word cooperation; it is also the mark placed over a vowel to indicate that it is pronounced as a separate syllable. In classical prosody, diaeresis refers to the	1610s, 'sign marking the division of a diphthong into two simple sounds,' from Late Latin *diaeresis*, from Greek *diairesis* 'division,' noun of action from *diairein* '**to divide, separate**,' from *dia-* 'apart' + *hairein* 'to take' (see heresy). In classical prosody, 'the slight break in the forward motion of a line that is felt when the end of a foot coincides with the end of a word' [Miller Williams, 'Patterns of Poetry'].	

		end of a word coinciding with the completion of the metrical foot, in contrast to caesura, which refers to a word ending within a metrical foot.		
28	**Diasyrm**	Diasyrm. Figure of speech expressing disparagement or **ridicule**.		
29	**Ecphonesis**	An emotional, exclamatory phrase (exclamation) used in poetry, drama, or song. It is a rhetorical device that originated in ancient literature. Ecphonema, ecphonesis. Exclamation. Paeanism(us), in joy. Anaphonema, in grief. Thaumasm(us), in wonder. Euche, for desired good. Votum, with promise made. Ara, with evil wished; more emphatically, Misos; beyond life, Apeuche; with piled abuse, Execratio(n). Deesis, with entreaty. Obsecratio, with prayer for evil upon one's enemies; Abominatio, to avert evil from oneself.	Greek *ekphōnēsis*, from *ekphōnein* to **cry out** (from *ek* out of, out—from *ex*—+ *phōnein* to speak, sound, from *phōnē* sound, voice) + *-sis* — more at ex-, ban.	A Latin example is 'O tempora! O mores!' Almighty God!—no, no! They heard!—they suspected!—they knew!—they were making a mockery of my horror!—this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or

				die! and now—again!—hark! louder! louder! louder! louder! 'Villains!' I shrieked, 'dissemble no more! I admit the deed!—tear up the planks! here, here!—It is the beating of his hideous heart!' (Edgar Allan Poe: 'The Tell-Tale Heart')
30	**Enthymeme**	Enthymeme, in syllogistic, or traditional, logic, name of a syllogistic **argument that is incompletely stated**. In the argument 'All insects have six legs; therefore, all wasps have six legs,' the minor premise, 'All wasps are insects,' is suppressed. Any one of the propositions may be omitted—even the conclusion; but in general it is the one that comes most naturally to the mind. Often in rhetorical language the deliberate omission of one of the propositions has a dramatic effect. This use of the word differs from Aristotle's original	'**a syllogism in which one premise is omitted**,' in Aristotle, 'an inference from likelihoods and signs,' 1580s, from Latin *enthymema*, from Greek *enthymema* 'thought, argument, piece of reasoning,' from *enthymesthai* 'to think, consider,' literally 'to keep in mind, take to heart,' from *en* 'in' + *thymos* 'mind'.	But Brutus says he was ambitious; And Brutus is an honorable man. (Mark Antony from Shakespeare's *Julius Caesar*) 'Socrates is mortal because he's human.' The complete formal syllogism would be the classic: All humans are mortal. (major premise—unstated) Socrates is human. (minor premise—

		application of it (in his Prior Analytics, ii, 27) to a rhetorical syllogism (employed for persuasion instead of instruction) based on 'probabilities or signs'; i.e., on propositions that are generally valid or on particular facts that may be held to justify a general principle or another particular fact.		stated) Therefore, Socrates is mortal. (conclusion—stated)
31	**Epanados**	A figure of speech by which **a sentence is repeated in reverse order.** The term also denotes a **return to the regular thread of discourse after a digression**.	from Greek *ep*, 'upon,' *ana*, 'again,' and *odos*, 'way'	'O more exceeding love, or law more just? Just law, indeed, but more exceeding love!'
32	**Epanalepsis 1**	A figure of speech where **the same word or clause is repeated after intervening words**. Oxford English Dictionary. Its first citation is from 1584: 'Epanalepsis, which signifieth to take backe.'	from the Greek *epi*, in addition + *ana*, again + *lepsis*, a taking.	Swallow, my sister, O sister swallow, How can thine heart be full of the spring? (Algernon Charles Swinburne: 'Itylus') '[They said] 'In three weeks England will have her neck wrung

				like a chicken.' Some chicken; some neck.' (Winston Churchill)
	Epanalepsis 2	A figure of speech where **the same word or clause is repeated after intervening words**. Oxford English Dictionary. Its first citation is from 1584: 'Epanalepsis, which signifieth to take backe.'	from the Greek *epi*, in addition + *ana*, again + *lepsis*, a taking.	Swallow, my sister, O sister swallow, How can thine heart be full of the spring? (Algernon Charles Swinburne: 'Itylus') '[They said] 'In three weeks England will have her neck wrung like a chicken.' Some chicken; some neck.' (Winston Churchill)
33	**Epanaphora**	**Repetition** of a word or expression **at the beginning of successive phrases**, clauses, sentences, or verses especially for rhetorical or poetic effect	Late Latin, from Late Greek, from Greek, reference, act of referring, from *epanapherein* **to refer to, ascribe**, from *epi-* + *anapherein* to carry up	We cannot dedicate—we cannot consecrate—we cannot hallow—this ground (Lincoln)
34	**Epanorthosis**	Correction of a statement during the	from the Greek *epi*, in addition + *ana*,	You, my friend, are

		process of making it. The act of saying something and then **immediately rephrasing and restating** it to increase its emphasis. Oxford English Dictionary. Its first citation is from 1579: ‘A prety Epanorthosis in these two verses.’	again + *orthos*, straight or correct, thus ‘a setting straight.’	a fool. Fool did I say? Nay. You’re the fool’s fool’s fool.
35	**Epigram**	Boileau, ‘a bon mot set off with a couple of rhymes.’ Many of Martial’s 1500 short poems, however, many of the some 4000 in the Greek Anthology, and of the modern poets are otherwise: solemn epitaphs, savage travesties; a neat compliment or satirical thrust; occasional poems, love lyrics, amusing incidents diverse enough for a Renaissance critic to classify the epigram as sweet, sour, bitter, and salt. Generally, the epigram is a short, polished poem ending with some graceful, ingenious, pointed, weighty, witty or satirical turn	mid-15c., from Middle French *épigramme*, from Latin *epigramma* ‘an **inscription**,’ from Greek *epigramma* ‘inscription (especially in verse) on a tomb, public monument, etc.; a written estimate,’ from *epigraphein* ‘to write on, inscribe’. ‘The term was afterward extended to any little piece of verse expressing with precision a delicate or ingenious thought.’	To see a world in a grain of sand, And a heaven in a wild flower, Hold infinity in the palm of your hand, And eternity in an hour. (W. Blake) We are all in the gutter but some of us are looking at the stars.

		of thought: more personal and specific than a proverb, less profound of thought and more superficially ingenious than an apothegm. Two main trends are noticeable: the polished, mordant, witty epigram stemming from the 'satires in brief' of Martial; and those polished, but gracious and ingenious deriving from the Anthology.		(Oscar Wilde)
36	**Epiphora**	The **repeating** of words **at the end** of successive phrases, clauses, or sentences to increase emphasis. In rhetoric, anaphora emphasizes words by repeating them at the beginnings of neighboring clauses, whereas epiphora is the repeating of words at the ends of clauses. Oxford English Dictionary - Its first citation is from 1678: 'Epiphora, Force or Impression, a figure	In Greek the word means 'a bringing to or upon' (from *epi*, upon + *phorein*, to bring).	When I was a child, I spoke as a child, I understood as a child, I thought as a child. There is only one thing about which I am certain, and this is that there is very little about which one can be certain.

		in Rhetorick, in which one word is repeated at the end of several Sentences, but differs from Epistrophe, in that it hath respect chiefly to the Matter.'		(W. Somerset Maugham)
37	**Epitrope**	A figure by which permission is either seriously or ironically granted to someone to do what he or she proposes to do. An argumentative strategy (an ironic type of concession) by which a speaker either **pretends to express agreement** with an opponent or encourages an opponent to **do something that the speaker actually objects to.** A figure in which one turns things over to one's hearers, either pathetically, ironically, or in such a way as to suggest a proof of something without having to state it. Epitrope often takes the form of granting	from Greek *epi*, 'upon' and *trope*, 'turn' ('to yield')	Go right ahead!' cackled the old man gleefully. Go ahead! Go right on ahead and hit an eighty-year-old man--that's about all you're able to do, with your big college education!

		permission (hence its Latin name, *permissio*), submitting something for consideration, or simply referring to the abilities of the audience to supply the meaning that the speaker passes over (hence Puttenham's term, figure of reference). Epitrope can be either biting in its **irony**, or flattering in its **deference**.		
38	**Exergasia**	Copious and pleasant amplifications and much variety of sentences all running upon one point and to one interest. A galaxy of figurative forms applied to the enhancing of a work. A form of parallelism where one **idea is repeated** and only **the way it is stated is changed**. Exergasia is used to make a point or bring home a powerful idea. Repetition is a good way of making a point, but without the restatement of the idea it tends to become boring.	from the Greek εξ, *ex*, 'out' and εργον, *ergon*, 'work'.	In the following example, each of the three clauses repeats the same idea in different terms: Hear the right, O Lord, attend unto my cry, give ear unto my prayer... (Psalm 17:1) To be, or not to be ... [etc.]

		Repetition of the same idea, changing either its words, its delivery, or the general treatment it is given. A method for amplification, variation, and explanation.		(Hamlet 3.1)
39	**Hapax Legomenon**	A word or a phrase of which: (1) There is **only one recorded instance** in a whole literature or (2) There is only one recorded instance in an author's complete works. If a word is used twice, it is called a dis legomenon; if three times, a tris legomenon; and if four times, a tetrakis legomenon. Oxford English Dictionary. Its first citation is from 1654: ''Tis hapax legomenon read only here: and hence this variety of interpretations.'	(plural legomena), 'word occurring only once,' Greek, literally '**once said**,' from *hapax* 'once' + *legomenon*, neuter passive present participle of *legein* 'to say.'	(1) The word *flother*, a synonym for snowflake, is a hapax in sense (1) of the word: There is only one recorded instance in pre-1900 written English (from a circa 1275 manuscript). (2) The word *honorificabilitudinitatibus* is a sense (2) hapax: It's only found once in Shakespeare's complete works (in

				Act 5, Scene 1 of *Love's Labour's Lost*).
40	**Hibernicism**	Something **characteristically Irish.**	Medieval Latin *Hibernicus* Irish (from *Hibernia* + Latin -*icus* -ic) + English -*ism*	Tea, Hibernice, is 'tay,' please is 'plaise,' sea is 'say,' and ease is 'aise. ('Thackeray' by Anthony Trollope)
41	**Homoioteleuton**	Homoeoteleuton. (1) Occurrence of similar endings of words or lines, especially as a source of error in copying. (2) Use of a series of words with similar endings. Applied today to occasional rhyme in prose. Aristotle applies it to rhyme in verse (at line-beginnings, the whole word must be similar; at line-ends, the final syllables). His remark that it is to be used sparingly was frequently quoted in the Renaissance controversies over rhyme. **Similarity of endings of adjacent or parallel words.**	from Greek *homios*, '**like**' and *teleute*, '**ending**'	He is esteemed eloquent which can invent wittily, remember perfectly, dispose orderly, figure diversly [sic], pronounce aptly, confirme strongly, and conclude directly (Peacham) Note the series of verbs followed by an adverb ending in 'ly'. 'Loose lips sink ships.' (Public service ad

				during World War II)
42	**Hyperbaton**	Adding **emphasis by using words in an unexpected order**. Transposition of words, especially placing the adjective after the noun. Anteposition: using a word ahead of its normal place. A reversal of order, hysterology; if this creates a startling or preposterous effect, 'the cart before the horse': hysteron proteron, e.g., 'when we had climbed the cliffs, and were ashore.' (This is at times a fault; sometimes used to suggest tension or strong emotion.) If confined to two words, Anastrophe, e.g., quibus de rebus, which things concerning. Diacope or tmesis: separation of a composite word, e.g., to us ward. Dialysis or parenthesis: a passage inserted (usually within curved lines) into a sentence that would be grammatically complete without it. If the transposition is	1570s, 'figure of speech in which the natural **order of words or phrases is inverted, especially for the sake of emphasis**,' from Greek *hyperbaton*, literally '**overstepping**,' from *hyper* 'over' + *bainein* 'to step'	Bright as the sun, her eyes the gazers strike. (Alexander Pope: *The Rape of the Lock*) Size matters not! Judge me by my size, do you? As you from crimes would pardoned be, Let your indulgence set me free. (W. Shakespeare: *The Tempest*)

		intricately intermingled, synchysis, e.g., (Milton) 'Is piety thus and pure devotion paid?'		
43	**Hyperbole**	Exaggeration for other ends than credence. A figure of speech where **exaggeration is used to emphasize**. Oxford English Dictionary - Its first citation is from 1529: 'By a maner of speking which is among lerned men called yperbole, for the more vehement expressyng of a mater.'	early 15c., from Latin *hyperbole*, from Greek *hyperbole* '**exaggeration, extravagance**,' related to *hyperballein* 'to throw over or beyond,' from *hyper-* 'beyond' + *bole* 'a throwing, a casting, the stroke of a missile, bolt, beam,' from *bol-*, nominative stem of *ballein* 'to throw'. Rhetorical sense is found in Aristotle and Isocrates.	He makes tons of money. I've told you a million times not to exaggerate.
44	**Hypochorisma**	Use of a **pet name**, not infrequent in lyric poetry. A lesser form of the given name used in more intimate situations, as a term of endearment, a pet name.	from Greek *hypokorizesthai*, 'to **use child-talk**'	honeybunch Dorothy → Dot, Dottie
45	**Hypotoposis**	A figure of speech by which **something not present is represented as though**	from Gk. *hypotypoein*, 'to sketch' (*typos* = '**impression**, form')	...in a moment look to see

		present. Lively description of an action, event, person, condition, passion, etc. used for creating the illusion of reality. Representation of something as though present, e.g. 'Across the housetops of my native city I see the old tower...' Pragmatographia: an action as though witnessed. Vivid description of something as though present: diatyposis. Of a precise physical object: eicon; its features and qualities: characterismus; countenance of a real person: prosopographia; prosopopeia: an abstract quality or imaginary person talking; if dialogue: sermocinatio. Cronographia: another time or season as though now; topographia: another or imaginary place; both of these are included in visio(n).		The blind and bloody soldier with foul hand Defile the locks of your shrill-shrieking daughters; Your fathers taken by the silver beards And their most reverend heads dashed to the walls; Your naked infants spitted upon pikes, Whiles the mad mothers with their howls confused Do break the clouds....

46	**Hysteron Proteron**	A figure of speech in which **what should come last is put first**. Hysteron proteron is similar to hyberbaton, but is more limited in its scope, being confined to a few words, where the order of though is reversed, and that is put first which should stand last.	1560s, from Late Latin, from Greek, literally '**the latter (put as) the former**.' From *hysteron*, neuter of *hysteros* 'latter, second, after' + *proteron*, neuter of *proteros* 'before, former.'	Put on your shoes and socks. He was bred and born.
47	**Idiotism**	1) The type of **speech that is peculiar** to a particular place, group, or class. (2) A group of words that has a meaning different from that suggested by the individual words. For example, saying 'I see the light' when you mean to say 'I understand.' Peculiarity of expression.	The word derives via French from the Late Latin *idiotismus*, '**common or vulgar manner of speaking**,' which ultimately derives from the Greek *idiotismos*, 'the fashion of a common person' or 'a vulgar phrase.' Note: In the 16th and 17th centuries the words idiom and idiotism were synonymous in the above senses. Since then, idiom has superseded idiotism.	
48	**Incrementum**	Incrementum, an increasing: a figure when a speech ascends by degrees from	mid-15c., 'act or process of increasing,' from Latin *incrementum*	'In the beginning was the word, and

		the lowest to the highest, &c.; *Incrementvn*, an increasing or waxing bigger: It is a form of speech which by degrees ascends to the top of something, or rather above the top, that is, when **we make our speech grow** and increase by an orderly placing of words, making the latter word alwaies excèed the former in the force of signification, contrary to the natural order of things, which ever puts the worthiest and weightiest words first, but this placeth them alwaies last. This figure may aptly be compared to fire, the property whereof is alwayes to ascend as high as matter can carry it. (JG Smith, 1665)	'**growth, increase**; an addition,' from stem of *increscere* 'to grow in or upon'. Meaning 'amount of increase' first attested 1630s.	the word was God, and God was the word.' Joh.1. (Peacham)
49	**Irony**	Speaking in such a way as to **imply the contrary of what one says**, often for the purpose of derision, mockery, or jest. From Greek *eironeia*, originally applied to the manner of speech and behavior of	c.1500, from Latin *ironia*, from Greek *eironeia* '**dissimulation, assumed ignorance**,' from *eiron* 'dissembler,' perhaps related to *eirein* 'to speak'. Used in Greek of **affected ignorance**, especially that of	Here, under leave of Brutus and the rest, (For Brutus is an honorable man, So are they all, all honorable men,)

		a stock character of early Greek comedy, the eiron. He was the natural antagonist of another stock figure, the boastful alazon, who sought to achieve his ends by deception through exaggeration. The eiron was an underdog small and frail, but sly and resourceful; he regularly triumphed over the bullying alazon by his ingenuity, his skill in dissembling his knowledge and his powers.) The term 'irony' always preserves the essence of its original meaning. The Socrates of the Platonic dialogues, in his modesty, his profession of ignorance, his readiness to concede points of view at variance with his own in order to demonstrate their absurdity by assuming his opponents' very premises, shows his kinship to this comedy character. The originality of the Socratic irony consists in the adaptation to dialectical ends in the	Socrates. Figurative use for 'condition opposite to what might be expected; contradictory circumstances' is from 1640s.	Come I to speak in Caesar's funeral. He was my friend, faithful and just to me; But Brutus says he was ambitious; and Brutus is an honorable man. (W. Shakespeare: *Julius Caesar*)

		search for truth of the eiron's technique of self-effacement, understatement, and the encouragement of an opponent's excessive self-confidence. Irony in Greek tragedy, while in no direct sense an outgrowth of this comic device, shows the same elements, but with an enormous enrichment of the concept. 'Fate,' or the 'will of the gods,' gives the fundamental direction to the movement of the play. The chief character of the play is frequently, like Œdipus, proud and wilful, offends the gods by some excess in character, and from the beginning of the play is headed for a doom to which he remains blind up to the very end. Here can be seen most clearly the elements that are essential to irony: an ironic will, i.e., a will (the gods or fate) that prepares the sudden disillusioning of a deluded character; a victim; and a spectator (the audience; sometimes, other characters within the		

		play), for whom the reversal of fortune, the peripeteia, betrays an unmistakable 'mocking' intent on the part of the powers that be. Irony in Greek tragedy may be seen as an aspect of the Greek moral view: it was the device by which the lex talionis operated, by which punishment was meted out to those who defied the gods. Irony was a heightened way of asserting the golden mean, of re-establishing an equilibrium, where a fault of character led to a wide breach between appearance and reality. The frequent employment of the various devices of irony implies an attitude similar to that of a spectator at a Greek tragedy, an attitude of detachment and sophistication and a tendency to perceive life in terms of the incongruities that occur between appearances and reality. In Erasmus, Montaigne, Chaucer, Swift, Voltaire, Thomas Hardy, Joseph		

		Conrad, Henry James, Anatole France, irony is more than a literary device; it may be said to inhere in their outlook on life, and their employment of its many technical devices is dictated by this outlook. **Verbal irony** is a form of speech in which **the words intentionally or unintentionally belie the real meaning**, producing a sense of **incongruity** in the spectator and sometimes in one or more of the persons involved in the verbal situation. Thus the words of Lady Macbeth when Duncan's visit is announced: He that's coming / Must be provided for, may be understood at one level as referring to the performance of the duties of hospitality, but with sinister mockery actually express her resolve to have the king murdered. Dramatic irony, also called tragic irony; is a device whereby ironic incongruity is introduced into the very structure of the		

		plot, by having the spectators aware of elements in the situation of which one or more of the characters involved are ignorant. The words and actions thus have, in addition to their natural tragic impact and their value as furthering the action of the play, the peculiar relief which they derive from the contrast between the spectators' knowledge and the characters' ignorance. The supreme example of dramatic irony is Sophocles' (Edipus Tyrannus, in which the hero, all unwittingly, builds up the elaborate structure for his own undoing. As suggested by the origins of the term, irony may be associated with comic as well as tragic effects. It is frequently found in the French *farce* (e.g., Maître Pathelin) and *fabliau*, in the tales of Boccaccio, the Canterbury Tales, the comedies of Molière and Shakespeare. The phrase 'irony of fate' figuratively assigns to fate the role of an ironic will		

		that mocks men's plans, as pervasively in Thomas Hardy (*The Dynasts; Life's Little Ironies*).		
50	**Litotes**	**The expression of an affirmative by denial of its contrary**. A figure of speech, conscious understatement in which **emphasis is achieved by negation**; examples are the common expressions 'not bad!' and 'no mean feat.' Litotes is a stylistic feature of Old English poetry and of the Icelandic sagas, and it is responsible for much of their characteristic stoical restraint. The term meiosis means understatement generally, and litotes is considered a form of meiosis.	from Greek *litotes*, literally 'plainness, simplicity,' from *litos* 'smooth, plain, small, meager,' from root *(s)lei-* 'slimy, sticky, slippery' (hence 'smooth').	He's not a bad sort. Dr. Watson calls Sherlock Holmes 'a composer of no ordinary merit.' Running a marathon in under two hours is no small accomplishment.
51	**Metalepsis**	(1) 'The far-fetched.' Substitution of an idea distantly related, e.g. (Medea) 'Curse the mountain that bore the pine that first caused all my	from the Greek *meta*, change + *lambanein*, to take; thus it literally means '**to change the sense**.'	He dove deep into the wine dark. (The indirect reference is to

		care!' (The mast of the ship that brought us together). (2) A form of metonymy: substitition in which the original word would be figurative, e.g., 'His thirst for life that bottle will never quench!' ('bottle* for its contents; but the context may show the reference is not to liquor) . A figure of speech where you **refer to something by referencing another figure of speech**. Oxford English Dictionary - Its first OED citation is from 1586: 'Metalepsis, or Transumptio, when by a certaine number of degrees we goe beyond that we intend in troth, and haue meaning to speake of, as to say Accursed soyle that bred my cause of woe.' 'A rhetorical figure mentioned by Quintilian, consisting in the	The etymology of metalepsis is disputed, but its sense can readily be grasped from the word's Latin equivalent—*transumptio*: 'assuming one thing for another.'	Homer's epithet the wine dark sea.) Pallid death. (The effect of death is to make the body pale. Ascribing this effect to death itself as an adjective here is an example of metalepsis.)

		metonymical substitution of one word for another which is itself figurative.' Reference to something by means of another thing that is remotely related to it, either through a farfetched causal relationship, or through an implied intermediate substitution of terms. Often used for comic effect through its preposterous exaggeration. A metonymical **substitution of one word for another which is itself figurative**. Metalepsis has a complex history in that it has been regarded either as a variety of metonymy, a particular form of synonymy, or both. As metonymy, it has been identified: (a) in simple form, or expression of the consequent understood as the precedent or vice versa and; (b) as a chain of associations ('a few ears of corn' for 'a few years,' the transfer of sense implying 'a few harvests' and 'a		

		few summers'). Metalepsis can also be understood in Quintilian's sense as the intermediate step or transition between a term which is transferred and the thing to which it is transferred, resulting in an inappropriate synonym.		
52	**Metaphor**	A figure of speech where something is described by using words that are not literally applicable. Oxford English Dictionary - Its first citation is from 1533: 'And rather then men would note a lye when they know what is meant, they will sooner by allegory or metaphor draw the word to the truth.' Figure of speech that **implies comparison between two unlike entities**, as distinguished from simile, an explicit comparison signalled by the words 'like' or 'as.' The distinction is not simple. The	The word ultimately derives from the Greek *metaphora*, a transfer (from *meta*, over or across + *pherein*, to carry or to bear). late 15c., from Middle French *metaphore* (Old French metafore, 13c.), and directly from Latin *metaphora*, from Greek *metaphora* 'a transfer,' especially of the sense of one word to a different word, literally '**a carrying over**,' from *metapherein* 'transfer, carry over; change, alter; to use a word in a strange sense,' from *meta*- 'over, across' + *pherein* 'to carry, bear'	Unmerciful people have hearts of steel. Ideas are food for thought. No man is an island (John Donne) ...he is a lion. (Gibbons) An Englishman's house is his castle. Athens, the eye of Greece.

		metaphor makes a qualitative leap from a reasonable, perhaps prosaic comparison, to an identification or fusion of two objects, to make one new entity partaking of the characteristics of both. Many critics regard the making of metaphors as a system of thought antedating or bypassing logic. Metaphor is the fundamental language of poetry, although it is common on all levels and in all kinds of language. Many words were originally vivid images, although they exist now as dead metaphors whose original aptness has been lost—for example, 'daisy' (day's eye). Other words, such as 'nightfall,' are dormant images. In addition to single words, everyday language abounds in phrases and expressions that once were metaphors. 'Time flies' is an ancient metaphorical expression. When a poet says 'The Bird of Time has but a little way / To flutter—and the Bird is on the		The stars are night's candles.

		Wing' (The *Rubáiyát* of Omar Khayyam), he is constructing a new metaphor on the foundations of an older, stock metaphor. When Tennessee Williams entitles his play *Sweet Bird of Youth*, he, too, is referring to that Bird of Time that flies. Thus, metaphorical language develops continuously in complexity just as ordinary language does. In poetry a metaphor may perform varied functions from the mere noting of a likeness to the evocation of a swarm of associations; it may exist as a minor beauty or it may be the central concept and controlling image of the poem. The familiar metaphor 'Iron Horse,' for train, for example, becomes the elaborate central concept of one of Emily Dickinson's poems, which begins I like to see it lap the Miles, And lick the Valleys up, And stop to feed itself at Tanks; And then prodigious step... A mixed metaphor is the linking of two		

		or more disparate elements, which often results in an unintentionally comic effect produced by the writer's insensitivity to the literal meaning of words or by the falseness of the comparison. A mixed metaphor may also be used with great effectiveness, however, as in Hamlet's Whether 'tis nobler in the mind to suffer The slings and arrows of outrageous fortune Or to take arms against a sea of troubles... in which 'sea' should be replaced by 'host' for the strictly correct completion of the metaphor. ('the figure of transport.') **The substitution of one thing for another, or the identification of two things**, e.g. (Shak.) 'Thou art the grave where buried love doth live.' Though often loosely defined as 'an implied comparison,' 'a simile without 'like' or 'as',' metaphor is distinct, logically and probably phylologically the		

		prior figure (see Symbol). Considered by many the basic poetic figure: Quintilian calls it the commonest and most beautiful; Aristotle claims it is the best gift of the poet, the ability to find resemblance in seemingly disparate things. Shelley said 'Language is vitally metaphorical.' I. A. Richards (The Philosophy of Rhetoric, 1936) stresses that thought works basically through metaphor, which he analyzes into the tenor (idea) and the vehicle (image): together they constitute the figure; their interaction provides the meaning. Their relation is various; at one pole the vehicle may be a mere decoration of the tenor; at the other the tenor may be a mere excuse for introducing the vehicle. Richards suggests a division of metaphors according as tenor and vehicle: (A) have a direct resemblance ('the winter of my discontent') or (B) are		

		bound by the maker's attitude (one's enemies are rats or gargoyle grotesques). The thought that rises from the figure, he feels, is influenced by the differences as well as the resemblances. A simple metaphor is that in which there is but one point of resemblance often called the focus of the figure between tenor and vehicle ('thou' and 'grave,' above). A compound metaphor catches the mind with various points of similarity: 'He has the wild stag's foot' (Sohrab and Rustum) suggests grace and sureness, as well as speed, and daring, too, of hazardous attainment. A complex metaphor mounts one identification upon another, e.g., 'That throws some light on the question,' wherein (1) 'throwing' light is a metaphor, and (2) there is no actual light. A mixed metaphor leaps, in the course of a figure, to a new identification		

		inconsistent with the first one; sometimes a fault, it may be an indication of perplexed or tumultuous feeling (as in Hamlet's soliloquy: 'To take up arms against a sea of troubles'). Some expressions, e.g., 'a wooden leg,' are at once literal and metaphorical. The suggestion that poetry and humour are allied draws support from the fact that the metaphor is the obverse of the joke: the one unites two ideas that had seemed distinct; the other breaks asunder what had seemed one: sudden recognition of congruity, or of incongruity. Metaphors may also be divided (Helen H. Parkhurst, Beauty, 1930) on the basis of the concreteness of their terms: (a) both from the same sense domain, e.g., ruin'd choirs where late the sweet birds sang' (aural); (b) from different sense domains, e.g., 'Heavy with bees, a sunny sound'; (c) the 'imageless		

		realm of mind and spirit' the abstract endowed with sensory qualities, e.g., 'Custom came to take me in her arms'; 'cool fingers of oblivion'; (d) the reversal of the preceding: personification; sensory things caught into the abstract: (Parkhurst calls this the 'most momentous' type), e.g., 'The moving waters at their priest-like task of pure ablution round earth's human shores.' Beyond this (not listed in the Parkhurst grouping) is the fifth level, of symbolism, in which the whole image gains a further application to ranscendent values. One cause of obscurity in contemporary verse is the treatment of metaphor.		
53	**Metaphrase**	Through the 18th c., a translation; especially one in verse. Later, a literal version; opposed to paraphrase. A **literal, word-for-word translation**, as	early 17th century (denoting a metrical translation): from Greek *metaphrazein*, literally 'word differently'.	Out of sight, out of mind→a blind idiot

		opposed to a paraphrase.	Gr. *metafrasis*, from *metafrazein*; *meta-* beyond, over + *frazein* to speak	
54	**Metathesis**	**Change of word order.** (2) Change of order of sounds or letters, or an instance thereof: (a) within a word, as an element of language growth, e.g., ‘fringe*<frimbia<firmbia (b) between two words. **The reordering of sounds within a word, especially as a process of language change.** Oxford English Dictionary - Its first citation in this sense is from 1660: ‘Tahur, which is the Metathesis of Hurta, a thief.’	The word ultimately derives from the Greek *metathesis*, **change of position** (from *meta*, to change + *tithenai*, to place or set). Note: The Greek term was coined by Dionysius of Halicarnassus, a first-century BCE Greek scholar who analysed and modified texts to make them more eloquent. He called his editing methodology metathesis. 1570s, ‘transposition of letters in a word;’ c.1600, ‘rhetorical transposition of words,’ from Late Latin *metathesis*, from Greek *metathesis* ‘change of position, transposition, change of opinion,’ from stem of *metatithenai* ‘to transpose,’ from *meta-* ‘to **change**’ + *tithenai* ‘to **place**, set’.	(1) flimsy was probably coined as a metathesis of film (2) crud from curd (3) third from the Old English thridda (4) horse from the Old English hros. American spelling is often simply metathesis applied to the original British spelling: ‘theatre’ becomes ‘theater’ ‘centre’ becomes ‘center’
55	**Metonomy**	Figure in which **the name of one thing**	1560s, from French *métonymie* (16c.)	Calling a

		is used in place of another that is suggested by or associated with it. A form of synecdoche in which one name is used, with the intention that another be understood; inventor for the invention; possessor for the thing possessed, e.g., Neptune (for the sea); Vergil (for his works). Greek grammarians used the word metonymia; the rhetoricians called the figure hypallage. A multiplied or farfetched metonymy: metalepsis. Referring to something by naming (1) one of its parts or (2) something that is associated with it. Oxford English Dictionary - Its first citation is from 1547: 'Men seyth that they admyt metonomian, and say under the forme of breade is the trew bodye of Christ.'	and directly from Late Latin *metonymia*, from Greek *metonymia*, literally 'a change of name,' related to *metonomazein* 'to call by a new name; to take a new name,' from *meta-* 'change' + *onyma*, dialectal form of *onoma* 'name' (see name (n.)).	spokesman for the president of the United States a White House spokesman. the Kremlin→the Russian government The pen is mightier than the sword. We await word from the crown. I'm told he's gone so far as to giver her a diamond ring. Man shall live by the sweat of his brow.

56	**Mimesis**	(I) Considered by many a basic principle in the creation of art (a) as representation of nature (opposed to symbolism), (b) as emulation of earlier works, esp. of the Gr. and Rom. authors (opp. to spontaneity). (2) The imitation of another's idiosyncrasies or ways of speech, dress, behavior. Mimesis is an imitation of speech whereby the Orator counterfaiteth not onely what one said, but also his utterance, pronunciation and gesture, imitating every thing as it was, which is alwaies well performed, and naturally represented in an apt and skilfull actor. The perfect Orator by this figure both causeth great attention, and also bringeth much delight to the hearers, for whether he imitateth a wise man, or a foole, a man learned or unlearned, isolent or modest, merrie or sorrowful, bold or fearfull, eloquent or rude, he	1540s, in rhetoric, from Greek *mimesis* 'imitation, representation, representation by art,' from *mimeisthai* '**to imitate**'.	In 1 Cor. 15.32. Paul uses the words of Epicures: What advantages it me, if the dead rise not? let us eat and drink, for to morrow we shall die.

		reteineth the hearer in a diligent attention, and that for a threefold utilitie, in the imitated gesture a pleasure to the eie, in the voice a delight to the eare, and in the sense, a proft to the wit and understanding. (Peacham)		
57	**Neologism**	(1) A **newly invented word** or expression. (2) The use of or the practice of using new words (3) Innovation in language	'practice of **innovation in language**,' 1772 (in a translation from French), from French *néologisme*, from *neo-* + Greek logos 'word' + *-ism*. Meaning 'new word or expression' is from 1803. Neological is attested from 1754.	meritocracy blog
58	**Onomatopoeia**	The formation of words in imitation of natural sounds: bang; growl; swish. **The use of words so that the sound fortifies the sense.** With onomatopoetic words, this concordance is manifest. Sometimes the normal word for an idea supports it with the sound; the physical contraction of the jaw for gh in ghastly, ghost, ghoul; dastardly; sly. Sometimes the sound belies the sense, as when one	1570s, from Late Latin *onomatopoeia*, from Greek *onomatopoiia* 'the making of a name or word' (in imitation of a sound associated with the thing being named), from *onomatopoios*, from *onoma* (genitive *onomatos*) '**word, name**' + a derivative of *poiein* '**compose, make**' (see poet).	The buzzing of innumerable bees.

		joins the k of kick and the iss of hiss, for kiss; the most sound-accordant use of 'peace' is in Patrick Henry's bitter outburst: 'Peace! Peace! but there is no peace!' Hence it is the writer's problem so to select and associate his words that the aural aspect (even if heard only through silent reading) will harmonize with the meaning and the mood. The frequency of the word 'golden' as opposed to 'yellow', may have auditory as well as monetary cause. nomatopoeia thus may rise from word groupings (Tennyson): The moan of doves in immemorial elms And murmur of innumerable bees. June Downey (Creative Imagination, 1929) lists 'onomatopoetic' appeal to other senses: taste (Keats, 'And lucent syrups tinct with cinnamon'); touch; to which might be added the kinaesthetic appeal, sound (and rhythm) rousing one to muted motion. Such efforts		

		have been pursued by the symbolists. Thatother poets have not sought them in vain is indicated by experiments, where lines of syllables pied from poets' lines have roused, in the receptors, moods congruous with those evoked by the originals.		
59	**Oratio- recta-obliqua**	direct speech (oratio recta) indirect speech (oratio obliqua)	late 14c., '**prayer**,' from Late Latin *orationem* (nominative *oratio*) 'a speaking, speech, discourse; language, faculty of speech, mode of expressing; prayer,' noun of action from past participle stem of Latin *orare* 'to pray, plead, speak before an assembly' (see orator). Meaning 'formal speech, discourse' first recorded c.1500.	
60	**Oxymoron**	A **statement with 2 components, seemingly contradictory**. Syneciosis: 2 contraries affirmed of 1 subject, e.g., 'Eternity, thou pleasing, dreadful thought.' (Addison). If oppositions are balanced in 2	1650s, from Greek *oxymoron*, noun use of neuter of *oxymoros* (adj.) 'pointedly foolish,' from *oxys* 'sharp' + *moros* 'stupid' (see moron).	Their silence is eloquent' (Cicero) All nature is but art, unknown to thee (Pope)

		clauses or sentences: Antithesis. An instance of this is also called antitheton; the 1st clause or sentence is the thesis; the 2d, the counterthesis, sometimes, more narrowly, the antithesis. It is especially effective when the same words are reemployed, e.g., 'A juggler is a wit in things; a wit is a juggler in words.' A more extended opposition of this sort: enantiosis. If the opposed parts are of the same grammatical structure: isocolon; if also of the same length: compar, or balanced sentence. If they are in direct opposition of ideas, and equal structure: antistoichon, e.g., 'The good shall flourish, but the evil shall die.' Further emphasis may be lent to these devices by chiasmus. Synaethesis involves a psychological oxymoron. Rhetorical figure by which contradictory		I must be cruel only to be kind. (W. Shakespeare: *Hamlet*). Why, then, O brawling love! O loving hate! O any thing, of nothing first create! O heavy lightness! serious vanity! Mis-shapen chaos of well-seeming forms! Feather of lead, bright smoke, cold fire, sick health! Still-waking sleep, that is not what it is! This love feel I, that

		terms are conjoined so as to give point to the statement or expression; the word itself is an illustration of the thing. Now often used loosely to mean 'contradiction in terms.'		feel no love in this. (W. Shakespeare: *Romeo and Juliet*)
61	**Palindrome**	Verse that **reads the same, letter for letter, backwards or forwards.** and vertically. A recurrent palindrome is one that makes different words, read backwards and forwards, e.g., trap; emit. The strict form (e.g., level; Madam Vm Adam) is also called a reciprocal palindrome.	'line that reads the same backward and forward,' 1620s, from Greek *palindromos* 'a recurrence,' literally 'a **running back**,' from *palin* 'again, back' (from *kwle-i-*, from root *kwel-* (1) 'move round,' with notion of 'revolving' + *dromos* 'a running'.	Greek: Nispon anomema me monan opsin, 'wash your sins, not just your face.' A lawyer talking: Si nummi, immunis, 'Give me your fee, and you go scot-free.' Scratched on a Roman wall at Cirencester, England, is the square palindrome S A T R A R E P O TOEPNEERTA ROTAS (Arepo the sower holds the wheels at work), which reads the same

				from either end, horizontally.) A man, a plan, a canal, Panama!
62	**Parable**	The three most common of the short moralistic literary types, allegory, parable, and fable, are often distinguished but vaguely if at all. A parable is a short narrative, whereof the characters are usually **human** beings; the incident has little point without **the moral**, which is always closely attached. In the fable the characters are animals or plants or even inanimate objects, but the incident is selfsufficient without the moral; in the allegory the names of the participants are abstract qualities, and the application is always evident. The explicit drawing of a **parallel between two essentially dissimilar** things, especially **with a moral or**	mid-13c., parabol, modern form from early 14c., 'saying or story in which something is expressed in terms of something else,' from Old French *parable* 'parable, parabolic style in writing' (13c.), from Latin *parabola* 'comparison,' from Greek *parabole* 'a comparison, parable,' literally 'a throwing beside,' hence 'a juxtaposition,' from *para-* 'alongside' + *bole* 'a throwing, casting, beam, ray,' related to *ballein* 'to throw'.	The best examples of parables are those of Jesus in the New Testament. It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God. (Mt 19.24) As a vessel cannot be known, whether it be whole or broken, except it have liquor in it: so no man can be

		didactic purpose. The parable may be defined as a fictitious example designed to inculcate moral or religious truth.		throughly known what he is, before he be in authority.
63	**Paradiastole**	Euphemism, especially by synonym that softens the tone: 'clever' for 'shrewd'; an unthrift, a liberal; a niggard, thrifty. A figure by which one extenuates something in order to flatter or soothe, or by which one refers to a vice as a virtue. **The reframing of a vice as a virtue.** Paradiastole is **the use of a euphemism to turn a negative characteristic into a positive one**. Paradiastole can be used for politeness, diplomacy, irony, and as a way to defend something or somebody.	from Greek παραδιαστολή from παρά *para* '**next to**, alongside', and διαστολή *diastole* 'separation, **distinction**'. From the Greek, '**putting together dissimilar thing**s'.	Knowledge and wisdom, far from being one, Have ofttimes no connection;... Knowledge is proud that he has learned so much, Wisdom is humble that he knows no more (W. Cowper: *The Task*, 1785) Brutus as 'Purger' of Caesar, Not 'Murderer' 'And, gentle friends, Let's kill him boldly, but not wrathfully; Let's carve him as a dish fit for the gods, Not hew him as a

				carcase fit for hounds: And let our hearts, as subtle masters do, Stir up their servants to an act of rage, And after seem to chide them. This shall make Our purpose necessary, and not envious; Which so appearing to the common eyes, We shall be called purgers, not murderers.' (W. Shakespeare: *Julius Caesar*)
64	**Paragoge**	A process of language change where a sound is repeatedly added to the end of a word until it becomes part of the word's standard pronunciation. The **addition of a lettter or syllable to the end of a word**.	from Greek: παραγωγή; adj. *paragogic*, is the addition of a sound to the end of a word. 1650-60; Late Latin *paragōgē* addition to a word, lengthening of a word, from Greek *paragōgḗ* a leading by, alteration, change, derivative of *parágein* to lead by, past.	This process caused the Middle English amongs to become the modern English amongst. When 'slack' becomes 'slacken' without any change of meaning. agains-t, whils-t, tyran-t
65	**Paraleipsis**	**Drawing attention to something by**	1580s, from Greek *paraleipsis*	I will not even

		stating that it will not be discussed or mentioned. Stating and drawing attention to something in the very act of pretending to pass it over. A kind of irony. ...when the Orator faineth and maketh as though he would say nothing in some matter, when notwithstanding he speaketh most of all, or when he saith some thing: in saying he will not say it: Cicero against Verres. All the time before he came to the office and government of the common wealth, he shall go free. I will make no mention of his drunken banquets nightly, & his watching with bawdes, dicers, whoremaisters. I will not name his losses, his luxuritie, and staining of his honestie, let him take his olde infamy for a vantage, the rest of his life shall alone, that I may make losse of his leaudnesse. (Peacham)	‘passing by omission,’ from *paraleipein* ‘to leave on one side, pass over, leave untold,’ from *para-* ‘beside’+ *leipein* ‘to leave.’	mention that fact that she has been late for the last four meetings. Let but the commons hear this testament [Caesar’s will] — Which, pardon me, I do not mean to read — And they would go and kiss dead Caesar’s wounds... Have patience, gentle friends; I must not read it. It is not meet you know how Caesar loved you... (W. Shakespeare, *Julius Caesar*, 3. 2.

				130)
66	**Paralogism**	A piece of false or erroneous reasoning, especially one which the reasoner is unconscious of or believes to be logical (as distinct from a sophism, which is intended to deceive); an illogical argument, a fallacy. (OED) **False or erroneous reasoning; illogicality**. (OED) An **unintentionally invalid** argument.	Middle French *paralogisme*, from Late Latin *paralogismus,* from Greek *paralogismos*, from *paralogos* **unreasonable**, from *para-* + *logos* speech, reason.	All sin is evil. Every Christian doth sin: Therefore every Christian is evil.
67	**Paranomasis**	Alternate title: **paronomasia**. **Pun**, also called paronomasia, a humorous use of a word in such a way as to suggest different meanings or applications, or a **play on words**, as in the use of the word rings in the following nursery rhyme: Ride a cock-horse to Banbury Cross, To see a fine lady upon a white horse; Rings on her fingers and bells on her toes,	'pun,' 1570s, from Latin, from Greek *paronomasia* '**play upon words which sound similarly**,' from *paronomazein* 'to alter slightly, to call with slight change of name,' literally 'to name beside,' from *par-* + *onomasia* 'naming,' from *onoma* 'name'.	Common as jokes and in riddles, puns also may be used seriously, as in John Donne's 'A Hymne to God the Father': Sweare by thy selfe, that at my death thy sonne Shall shine as he shines now, and heretofore;

		She shall have music wherever she goes. Using words that **sound alike** but that **differ in meaning** (punning).		And, having done that, Thou haste done; I fear no more. This quatrain contains two puns, son/sun and done/Donne. A pun is its own reword.
68	**Parataxis**	**Stringing clauses together without using connecting words to show the relationship** (e.g. of coordination or subordination) between them. Oxford English Dictionary - Its first citation is from 1842. The **coordination of clauses**, opposed to hypotaxis. The oldest form of clause connection is parataxis with asyndeton, e.g., *tacent: satis laudant* (they are silent; that is praise enough Terence, Eunuchus 476) which develops into coordination with connecting particles and finally into subordination. Greek never advanced so far in the	1838, from Greek parataxis '**a placing side by side**, a placing in line of battle,' from stem of *paratassein* 'to place side by side,' from *para-* 'beside' + *tassein* 'to arrange'.	I came, I saw, I conquered. (The non-paratactic version of the above would read something like I came, then I saw what was happening, and then I conquered them.) 'Come along, then,' said he of the green coat, lugging Mr. Pickwick after him by main force, and talking the whole way. 'Here, No. 924, take your fare, and take yourself off—respectable

		direction of subordination as did classical Latin, and non-literary Latin maintained parataxis as the favored type. Hypotaxis developed from parataxis, e.g., Gr eek *deido me elthes* (I fear that you will come; originally, I fear; do not come); Latin *timeo ne venias*; French *J'ai peur que tu ne viennes* with the vestigial negative. English is far more paratactic than Latin; although the trend may be toward subordination. In common speech especially strings of clauses loosely held together by 'and' do service for the more intricate subordinations of formal discourse.		gentleman—know him well—none of your nonsense—this way, sir—where's your friends?—all a mistake, I see—never mind—accidents will happen—best regulated families—never say die—down upon your luck—Pull him UP—Put that in his pipe—like the flavour—damned rascals.' And with a lengthened string of similar broken sentences, delivered with extraordinary volubility, the stranger led the way to the traveller's waiting-room, whither he was closely followed by Mr. Pickwick and his disciples. (Ch. Dickens: *The Pickwick Papers*)

69	**Paregemenon**	Paregmenon. A general term for **the repetition of a word or its cognates in a short sentence**. Often, but not always, polyptoton. Paregmenon is a figure which of the word going before deriveth the word following. (Peacham) Paregmenon is the **use, close together, of several words of similar origin**. The Repetition of Words derived form the same Root... In this figure the repeated words are derived from the same root. Hence, the name Paregmenon is used of the Figure when the words are similar in origin and sound, but not similar in sense.	from Greek *paragein*, 'to lead aside, change'	It will destroy the wisdom of the wise. He who disapproves the good, approves the wicked. (Cicero) Judge righteous judgment. Marvel not at that which is so little marvellous. Sense and sensibility.
70	**Parenthesis**	1540s, '**words, clauses, etc. inserted** into a sentence.'	from Middle French *parenthèse* (15c.), from Late Latin *parenthesis* 'addition of a letter to a syllable in a word,'	But what might you think, When I had seen

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		Insertion of a verbal unit that interrupts normal syntactical flow. Parenthesis: interposition; it is a **clause comprehended within another sentence**, without which notwithstanding the sentence is full, or the sense sound. Parenthesis is a form of speech which setteth a sentence a sunder by the **interposition** of another, or thus: When a sentence is cast betweene the speech before it be all ended, which although it giveth some strength, yet being taken away, it leaveth the same speech perfect enough. (Peacham) Parenthesis were formerly much more frequently employed than they are at present. **Their excessive use indicates a lack of art in writing**. They can in nearly all cases **be avoided**. We usually remedy	from Greek *parenthesis*, literally ‘a putting in beside,’ from *parentithenai* ‘put in beside,’ from *para-* ‘beside’ + en- ‘in’ + *tithenai* ‘put, place’. **Sense extension** by 1715 **from the inserted words to the curved brackets that indicate the words inserted**.	this hot love on the wing— As I perceiv’d it (I must tell you that) Before my daughter told me—what might you, Or my dear Majesty your queen here, think...? (W. Shakespeare, *Hamlet* 2.2.131-35) ‘Mind your own business’ is an ancient proverb (indeed all proverbs seem to be ancient), which deserves a due degree of attention from all mankind.

		the fault by removing the matter from the parenthesis and making it into a separate sentence; but if the matter is not necessary to the completeness of the thought, it may be omitted altogether.		
71	**Parody**	(Greek, a song sung beside). A composition in which the characteristics of manner and spirit of an author or class of authors are **imitated so as to make them appear ridiculous**. Aristotle named Hegemon (Gigantomachia, Battle of the Giants, 5th c. B.C.) as the inventor of Parody; but Hipponax of Ephesus and the author of the Homeric Batrachomyomachia (Battle of the Frogs and Mice) wrote parody earlier; and it is frequent in folk verse. Aristophanes (e.g., *The Frogs; The Acharnians*), parodying Eschylus and Euripedes, made parody an effective form of judicial criticism. Lucian (*Dialogues of the*	1590s (first recorded use in English is in Ben Jonson), from or in imitation of Latin *parodia* 'parody,' from Greek *paroidia* 'burlesque song or poem,' from *para-* 'beside, **parallel to**', in this case, '**mock-**') + *oide* '**song, ode**'. The meaning 'poor or feeble imitation' is from 1830.	

		Gods; The True History) parodied Homer; the form was so frequent in L. that Cicero listed its varieties. The Roman practice of satirizing enemies in wills gave rise to the parody testament (as late as Villon, *Petit Testament, Grand Testament*; and Goldsmith, *Retaliation*); and as offshoots the animal testaments popular throughout the middle ages; and parody epitaphs (Villon, *Ballade des pendus*), which still appear. From the 12th c. on, parodies abound on the Bible, the mass, the litany (Jonson, in *Cynthia's Revels*). In the early Renaissance, Chaucer's R*ime of Sir Thopas* and Cervantes' *Don Quixote* parodied the long-winded manner and grandiose style of the medieval romance. With the Renaissance, harsh personal invective was more richly supplemented by a gentler literary parody. Epic was a fertile field: John Philips (1676-1709) *The Splendid Shilling*,		

		1705, of *Paradise Lost*; Paul Scarron (1610-60) *Vergile Travestie*. J. Racine (1639-99) in *Les Plaideurs* parodied the exalted sentiment and rolling rhythm of Corneille; John Hookkam Frere (1769-1846) in *Whistlecraft*, the Arthurian romance; in *Loves of the Triangles*, E. Darwin's *Loves of the Plants*. But Dr. Johnson thought the best parody of slight merit: 'The Style of Billingsgate would not make a very agreeable figure at St. James's.' In Victorian England, parody flourished, mainly in short poems. James (1775-1839) and Horace (1770-1849) Smith wrote *Rejected Addresses* (for the reopening of the Drury Lane Theatre after the fire of 1812). 'Bon Gaultier' (W. E. Aytoun and Sir Theodore Martin); C. S. Calverley (1831-84; *Fly Leaves*, 1872, some of the best); J. K. Stephen (1859-92, *Lapsus Calami*, 1891); *Alice in Wonderland*— have parodies of the romantics and of		

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		the sentimental poems popular with the Victorians. In America the parody gained favour more slowly, but is now widely popular. Parody of the novel began with the very first work; *Pamela* was victim of several besides Fielding's *Joseph Andrews*. Thackeray's Burlesques range from Scott to Goethe (*The Sorrows of Young Werher*; parodied in German also, e.g., by B. Nicolai). Bret Harte (*Condensed Novels*, 1867) , Stephen Leacock (*Nonsense Novels*, 1911; *Frenzied Fiction*, 1918), especially Max Becrbohm (*A Christmas Garland*, 1913) continue this variety. Parody of the theatre is less frequent, but is found in most periods: Aristophanes; in and of Shakespeare; Molière; *The Rehearsal*, 1672, of the heroic tragedy; Der Frosch (D. E. Hartleben, in German) of Ibsen. A recent development (J. C. Squire, Tricks of the Trade, 1917) is the rewriting of a poem 'how they would have done it,'		

		e.g., *Casabianca* in the style of various other authors; Carolyn Wells, Diversions of The Re-Echo Club. Three **types or levels of parody** have been distinguished: (1) **Verbal**, in which the alteration of a word makes the piece trivial, e.g., ‘the short and simple flannels of the poor’ (Gelett Burgess<Gray’s *Elegy*: ‘annals.’). (2) **Formal**, in which the style and mannerisms of a writer are used for a ludicroussubject. These two levels are humorous only. (3) **Thematic**, in which the form, usually a typical subject, and the spirit of the writer are transposed, e.g., Lewis Carroll (Cowper) ‘You are old, Father William’; J. K. Stephen (Wordsworth) Sonnet; Shakespeare (the blood and thunder bombast as of Marlowe, in Hamlet’s recital to the players, ‘The rugged / Pyrrhus, he whose sable arms’). The quick spontaneity of		

		Touchstone's parodies of Rosalind's tree-verses should not hide the fact that parody demands both finished craftsmanship and keen appreciation: admiration as well as laughter. On its third level, it is searching and effective criticism of a poet by a poet. W. E. Hope, *The Language of Parody* (in Aristophanes), 1906; C. R. Stone, *Parody*, 1915; G. Kitchen, *A Survey of Burlesque and Parody in Eng*lish, 1931; Mrs. H. Richardson, 'Parody,' Eng. Assn. Pamph. 92, 1935.		
72	**Periphrasis**	Circumlocution; **saying in many words what might be expressed in few**, or **roundabout what might be put directly**. An instance of this is a periphrase (not a paraphrase). Propriety in the verbal sense calling things by their right names may conflict with propriety in the social sense, when the matter is beneath the dignity of the	1530s, from Latin *periphrasis* 'circumlocution,' from Greek *periphrasis*, from *periphrazein* '**speak in a roundabout way**,' from *peri-* 'round about' + *phrazein* 'to express'.	gone to his rest Four score and 20 years ago (i.e. 100 years ago) That man is a Hercules, that is, an uncommonly

		speaker, is obscene, or otherwise unseemly. In the 18th c. espcially, such expressions were avoided by periphrasis or by euphemism; the habit lingers, e.g. 'gone to his rest'; 'the deceased.' Periphrasis may also amplify the thought or embellish the language. To such ends, the 18th c. made frequent use of general terms, e.g., 'the scaly breed'; 'the feathered kind.' Without such justification, roundabout expression is an impropriety: perissologia. Similarly, overdelicacy of euphemism is acyrologia. The use of more words than are required to express a thought is pleonasm, e.g., 'With mine own ears I heard his voice.' When not an embellishment but a flaw, this is macrology. Other faults are: tautology, needless repetition of the idea in different words; prolixity, unnecessary rambling or detail;		strong man. Or he is a Job, that is a remarkably patient man. Or he is a Nero, that is, a monstrously cruel man. Or he is a Croesus, that is, an immensely rich man.

		verbosity, floundering in a sea of words; verbiage, excess beyond meaning; ambage, deceitful oundabout. An inexact word, or a periphrasis, may sometimes be unavoidable; as when there is a linguistic gap, e.g., Latin, *lapidare* 'to throw stones' used for the throwing of clods; such a use is called catachresis. There are many such gaps in English, as will be seen on seeking the extremes and the means of a polarity, e.g., what is the mean between 'loud' and 'soft'? 'Soft,' indeed, perforce does double duty, for hearing and for feeling; likewise 'ambition' must serve both for that fine quality that is the last infirmity of noble minds and for that excess which Antony says should be 'made of sterner stuff/' (The same term, catachresis—a gap even here!—is applied to avoidable improprieties of all sorts, such as exaggerated or distorted figures: to call the base of a		

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		mountain its foot is metaphor; to call the foot of a man his base is catachresis.)		
73	**Pleonasm**	(1) **Using more words than you need** to express an idea. (2) (rare) Adding a superfluous (or apparently superfluous) letter or syllable to a word. Note: Some types of this are prothesis, epenthesis, and paragoge. Oxford English Dictionary - Its first citation is from 1586: 'Pleonasmus, where, with words seeming superfluous, we doe increase our reasons, as thus, With these eares I heard him speake it.' **Rhetorical repetition** that is grammatically superfluous.	The word derives via Late Latin from the Greek *pleonasein*, to be **more than enough** (from *pleon*, more). '**redundancy in words**,' 1580s, from Late Latin *pleonasmus*, from Greek *pleonasmos*, from *pleonazein* 'to be more than enough, **to be superfluous**,' in grammatical use, 'to add superfluously,' from comb. form of *pleon* 'more'.	I smelled it with my nose. I heard it with these ears.
74	**Ploce**	**Emphasizing a word by repeating** it. Oxford English Dictionary - Its first citation is from 1586: 'Ploche, when by	The word derives from the Greek *plekein*, to plait.	I'm a mad mad mad mad dad.

		an Emphasis, a word is either in praise or disgrace reiterated or repeated.' Ploce is the repetition of the same word under different forms or **with different meanings** in the same sentence. It often refers to the repetition of proper names: as—'I love and honor Epaminondas; but I do not wish to be Epaminondas.' (Emerson) In rhetoric the term signifies the **repetition of a word in an altered grammatical function**, as in the line 'Why wilt thou sleep the sleep of death?' from William Blake's poem *Jerusalem* (1804), in which the word sleep is used as both a verb and a noun.	from Greek *plokee*, a 'fold' or 'plait,' from *plekein*, 'to twine, twist, weave, or braid.'	In that great victorie Caesar was Caesar, that is, a mercifull conquerer. O villain, villain, smiling, damned villain! (W. Shakespeare: *Hamlet* 1.5)
75	**Polyhyphanation**	?		
76	**Polysyndeton**	A figure of speech where **conjunctions that are usually omitted are kept and**	Greek *poly-* '**many**' and *syndeton* '**bound** together with.'	I said, 'Who killed him?' and he said, 'I

		used in close succession. Note: The rhetorical purpose is to slow the prose's rhythm and endow it with, say, solemnity or dignity. Employing many conjunctions between clauses, often slowing the tempo or rhythm. The **repetition of connectives**.		don't know who killed him but he's dead all right,' and it was dark and there was water standing in the street and no lights and windows broke and boats all up in the town and trees blown down and everything all blown and I got a skiff and went out and found my boat where I had her inside Mango Key and she was all right only she was full of water. (Ernest Hemingway, 'After the Storm')
77	**Professional Jargon**	?		
78	**Prolepsis**	(1) A form of prochronism (see Anachronism): assuming a future act as already bearing consequences, or applying now an attribute that will have relevancy later, e.g.,	1570s, '**the taking of something anticipated as already done or existing**,' from Latin *prolepsis*, from Greek *prolepsis* 'an anticipating,' literally '**a taking beforehand**,' from	I'm a dead man!

		Browning, Incident of the French Camp: 'You're wounded! 'Nay ... I'm killed, Sire!'; Gay: 'Shall strike his aching breast against a post.' (2) Procatalepsis. (3) A summary presented, of a detailed account that is to follow. A figure of speech where **a future event is treated as if it were in the past**. Speaking of something future as though already done or existing. A figure of **anticipation**.	*prolambanein* 'to take before,' from *pro-* 'before' + *lambanein* 'to take'.	
79	**Prosopopoeia**	Counterfeit impersonation. Giving human action to non-human and absent things. Generally, a rhetorical figure in which **an imaginary or absent person is made to speak or act.** **Representing an absent person as speaking, or giving speech to that**	, 1560s, from Latin *prosopopoeia*, from Greek *prosopopoiia* 'the **putting of speeches into the mouths of others**,' from *prosopon* 'person, face' (literally 'that which is toward the eyes,' from *pros* 'to' + *ops* 'eye, face' + *poiein* 'make'.	The very stones of the streets speak your wickedness. The mountains clap their hands, and the hills sing for joy. Methinks I hear Antony call; I see him rouse himself

		which has no speech. Prosopopoeia (or confirmatio), representing **an imaginary or absent person as speaking or acting; attributing life, speech or human qualities to dumb or inanimate objects.**		To praise my noble act. I hear him mock The luck of Caesar . . . Husband, I come! (W. Shakespeare, *Antony and Cleopatra*, 5.2.283)
80	**Repetition**	(1) In the sense of an aroused expectancy that must be echoed in its satisfaction, repetition has been deemed a basic principle in art. Linked with variation, it exemplifies in the material of the work what is commonly sought as unity with variety in the spirit. (2) In poetry esp., as a recurrence of rhythmic flow or pattern of sound, it is a most frequent aspect of verse. Meter, rhyme, alliteration, assonance, consonance, the stanza or strophe itself, are all based upon repetition; refrains, repetends, are common, esp. in popular verse: Hot cross buns,	early 15c., 'act of saying over again,' from Old French *répétition* and directly from Latin *repetitionem* (nominative *repetitio*) 'a repeating,' noun of action from past participle stem of *repetere* 'do or say again'. Of actions, attested from 1590s; specifically in physical fitness from 1958.	

		Hot cross buns, One a penny, two a penny, Hot cross buns. Metrical repetition satisfies an expectancy set in the first line; sometimes this is held in suspense, with partial satisfactions, before the full return. In Shelley's *To Night*, the shortened 2d line is matched in rhyme by the longer 4th line, but not both length and rhyme though expected again at the 6th until the 7th: a4b2a b a a4b2. Tbe repetition, even when immediate, often gives a different emphasis or even significance to the term; e.g., G. M. Hopkins, *Carrion Comfort*: 'I wretch lay wrestling with (my God!) my God.' (3) Rhetoric. As a type of verbal play or figure, **repeated patterns** are very common; their value in oratory has led to the naming of many varieties. Tautotes: frequent repetition of the same word. Puttenham, however, defines tautologia as excessive alliteration.		

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		Paramoion: any likeness of sound at beginning of words. Parechesis: like-sounding syllables in different words. Anaphora: first word of lines or clauses. Epanaphora: regularly at the beginning. Epistrophe: last word of lines or clauses; Epiphora: regularly at the end. Mesarchia: at beginning and middle. Mesoteleuton: at middle and end. Mesodiplosis: word in middle of successive lines or sentences. Mesophonia: sound in middle of successive lines or sentences. Epizeuxis, or the redouble: immediate repetition. Immediate repetition for emphasis: Palil(l)ogy. Hypozeuxis: of what might be understood. Epanalepsis: last word repeats first word. Anadiplosis: end of one clause,		

		beginning of next; epanadiplosis: last word of one, first word of next. Anastrophe: end of one line, beginning of next. Epanastrophe: last word of one, first word of next. Epanodos: balance, second half iterates first. Antimetabole: a more intricate or poised balance. Antimetathesis: a deferred balance. Paradiastole, counterbalance, as with antonyms. Ploche: repetition, with variations. Antistrophe: (a) repetition in reverse order (b) successive clauses (not at end of lines) end with same word. Synonymy: with words of like meaning. Exergasia: with synonymous sentences. Epexergasia: elaborate structure of synonyms (including figures). Polyopton, polyptoton: with different forms (case, number) of the same word.		

		Antanaclasis: same word with other sense or implication. Antistasis: same word, sharp shift in sense. Paronomasia (pun). Paregmenon: words of one root. Homoioteleuton: rhyme (which in classical verse and prose is a rare figure). Rhyme of like forms (cases, tenses): Homoioptoton. Parecthesis: word in parenthesis, explaining another. Lengthy repetition, as of a sentence in dialogue: Epimome. Unnecessary and burdensome repetition (as above): Battology. Repetition as a device in prose is endlessly fertile, and of course still employed); C. S. Calverley (1831-84; *Fly Leaves*, 1872, some of the best); J. K. Stephen (1859-92, *Lapsus Calami*, 1891); Alice in Wonderland have parodies of the romantics and of the sentimental		

		poems popular with the Victorians. In America the parody gained favour more slowly, but is now widely popular. Parody of the novel began with the very first work; *Pamela* was victim of several besides Fielding's *Joseph Andrews*. Thackeray's *Burlesques* range from Scott to Goethe (T*he Sorrows of Young Wenher;* parodied in G. also, e.g., by B. Nicolai). Bret Harte (*Condensed Novels*, 1867), Stephen Leacock (*Nonsense Novels*, 1911; Frenzied Fiction, 1918), especially Max Becrbohm (*A Christmas Garland*, 1913) continue this variety. Parody of the theatre is less frequent, but is found in most periods: Aristophanes; in and of Shakespeare; Moliere; *The Rehearsal*, 1672, of the heroic tragedy; Der Frosch (D. E. Hartleben, in G.) of Ibsen. A recent development (J. C. Squire, *Tricks of the Trade*, 1917) is the rewriting of a poem 'how they would have done it,' e.g., *Casabianca* in the style of various		

		other authors; Carolyn Wells, *Diversions of The Re-Echo Club*. Three types or levels of parody have been distinguished: (1) Verbal, in which the alteration of a word makes the piece trivial, e.g., ‘the short and simple flannels of the poor’ (Gelett Burgess<Gray’s Elegy: ‘annals.’). (2) Formal, in which the style and mannerisms of a writer are used for a ludicrous subject. These two levels are humorous only. (3) Thematic, in which the form, usually a typical subject, and the spirit of the writer are transposed, e.g., Lewis Carroll (Cowper) ‘You are old, Father William’; J. K. Stephen (Wordsworth) Sonnet; Shakespeare (the blood and thunder bombast as of Marlowe, in Hamlet’s recital to the players, ‘The rugged Pyrrhus, he whose sable arms’). The quick spontaneity of Touchstone’s parodies of Rosalind’s tree-verses should		

		not hide the fact that parody demands both finished craftsmanship and keen appreciation: admiration as well as laughter. On its third level, it is searching and effective criticism of a poet by a poet. W. E. Hope, *The Language of Parody* (in Aristophanes), 1906; C. R. Stone, *Parody*, 1915; G. Kitchen, *A Survey of Burlesque and Parody in En*glish, 1931; Mrs. H. Richardson, 'Parody,' Eng. Assn. Pamph. 92, 1935.		
81	**Sarcasm**	A cutting remark; a verbal sneer. See Irony. Sarcasm may be defined as vituperation softened and expressed by means of irony and innuendo. The use of **words that mean the opposite of what you really want to say especially in order to insult** someone, to	1570s, *sarcasmus*, from Late Latin *sarcasmus*, from late Greek *sarkasmos* '**a sneer, jest, taunt, mockery**,' from *sarkazein* 'to speak bitterly, sneer,' literally 'to strip off the flesh,' from *sarx* (genitive *sarkos*) 'flesh,' properly 'piece of meat,' from root *twerk-* 'to cut' (cognates: Avestan *thwares* 'to cut'). Current form of the English word is from 1610s.	In the following passage Cleopatra taunts her lover Antony when a messenger comes from Rome with possible news from his wife or orders from Caesar: Nay, hear them [the messages], Antony. Fulvia perchance is

		show irritation, or to be funny		angry; or who knows If the scarce-bearded Caesar have not sent His pow'rful mandate to you: 'Do this, or this; Take in that kingdom, and enfranchise that; Perform't, or else we damn thee. (A. Shakespeare: *Antony and Cleopatra* 1.1.19-24)
82	**Solecism**	'Breaking Priscian's head' (Priscian, 6th c. grammarian, favourite through the middle ages): a **violation of the rules of grammar.** This is the general term that includes **violations of the rules of grammar and rhetoric, unidiomatic phrases, and mistaken expressions.**	'gross grammatical error;' loosely 'any absurdity or incongruity,' 1570s, from Middle French *solécisme* (16c.), from Latin *soloecismus* '**mistake** in speaking or writing,' from Greek *soloikismos* 'to speak (Greek) incorrectly,' from *soloikos* '**ungrammatical** utterance,' properly 'a speaking like the people of Soloi,' an Athenian colony in Cilicia (modern Mezitli in Turkey), whose dialect the Athenians considered barbarous.	This is just between you and I. Whom shall I say is calling?

83	**Synaeresis**	**Hyphæresis**. Contraction; omission of letters or sounds. If at the beginning ('gan): aphaeresis; if in the middle (o'er):syncope. t the end (t'other): apocope; this term also applies to contraction that forms new words, e.g., cinema (tograph); taxi (meter) cab (riolet). As an error in enunciation (libr'y): aplology; dropping a sound at end (runnin'): thlipsis. Running together of two vowels that do not form a diphthong (zoo): synizesis; **more generally (th'army): synaeresis.** Combining of two syllables (tane, for taken): synecphonesis. Crasis: two short vowels become one long. Gradual loss of an initial sound, as the language changes (esquire>squire): aphesis; the word thus formed is an aphetism. Opposite of Addition. **The contracting of two syllables into one.**	In Greek the word means 'a drawing together or contraction.' Synaeresis comes from Greek συναίρεσις (synaíresis), a '**contraction**', a 'taking or drawing together', from συναιρέω (synairéō), 'contract', 'grasp or seize together'— derived from σὺν, 'with', and αἱρέω, 'grasp, seize'. Semantically, this term evolved historically and eventually came to be applied to a process in which vowels are taken or drawn together.	Pronouncing *Cal-gar-y* as *Cal-gry*. In seventeen hunner fifty-nine, The de'il gat stuff to mak a swine; But flung it in a corner. But afterward he changed his plan, And made it something like a man, And ca't it - Andra Turner. (Robert Burns)

		Oxford English Dictionary. Its first citation is from 1577: 'Synæresis, when of two sillables in measuring, there is made but one, as when of this word vertuous, which hath .3. Sillables, we pronounce it with two, thus vertues, and likewyse righteous.'		
84	**Synathroesmus**	A compilation of several similar phrases or expressions. The **conglomeration of many words** and expressions either with similar meaning (= synonymia) or not (=congeries). A gathering together of things scattered throughout a speech (= accumulatio)		Note what bitter poison he bears: he will be seen as a flatterer face to face, a detractor when out of sight; an apparent friend, a secret enemy; an avaricious owner, a cruel extortioner; an oppresive plunderer, an ingratiating huckster; an illicit buyer, swift to the evil of simony, now so common.
85	**Synchoresis**	This figure of rhetoric consists of a concession made by a debater or a critic, to forestall an objection, to give ground	derived from *synchoreo,* to concede, to grant.	They are proud, vain, disobedient, I acknowledge it; yet

		for a retort, or to strengthen the context by making it appear to be very mild in comparison with all that might be truly said. (Johnson, 270) **Concession**. If yielded directly: epichoresis. Epithrope: granting the adversary's point, or his desire, as though it is unimportant, or will prove his downfall. Also, shrugging one's shoulders, and leaving it to the receptor. E.g., 'You call me puny. True; I am no taller than Napoleon.' Paromologia: accepting an objection, then pointing out that it holds more strongly against the adversary. **Conceding one point for the sake of another** (=paromologia). A figure when an argument is Ironically or mockingly yielded unto, and then marred with a stinging retort upon the		they are our children. Antony, speaking at the funeral of Caesar, says: I am no orator, as Brutus is. The implied argument is, If, with these most significant facts which I have recited, I had also the eloquence of Brutus, you would find the arraignment overwhelming. (Johnson, 270)

		objector. This form of speech delights most, either when that which we grant is prejudicial to, and stings the objector, as in controversies it often happens; or when the argument granted, brings no losse unto him that grants it. Synchoresis, is a forme of speech by which the Orator trusting strongly to his cause, giveth leave to the Judges or his adversaries, to consider of it with indifference, & so to judge of it, if it be found just and good, to allow it, if evil, to condemne and punish it. (Peacham)		
86	**Syncope**	**Cutting letters or syllables from the middle of a word**. A kind of metaplasm.	*syn-* 'together, thoroughly' + *koptein* 'to cut,' from root *kop-* 'to beat, strike'.	O'ermaster't as you may. (Shakespeare Hamlet 1.5.140)
87	**Synoeceiosis**	A coupling or **bringing together of contraries**, but not in order to oppose them to one another (as in antithesis).	Greek *syn* or *sun*, 'with' or 'together with' and *oikeios* or *oikeiosis*, 'one's own' or 'dwelling in the same house'.	The covetous and the prodigal are both alike in fault, for neither of them

		Synaeceosis is a figure which teacheth to **conjoine diverse things or contraries**, and to repugne common opinion with reason, thus: The covetous & the prodigall are both alike in fault, for neither of them knoweth to use their wealth aright, for they both abuse it, and both get shame by it. (Peacham)		knows to use their wealth aright; they both abuse it, and both get shame by it. He is dead, even while he liveth.
88	**Synonomy**	**? Amplification by synonym**.		
89	**Tapinosis**	Expression (or the fact of its use) **lacking in propriety; undignified epithet, that demeans or belittles the subject**, e.g., 'a wart of a mansion, on the mountainside.' Reference to something with a **name disproportionately lesser than its nature** (a kind of litotes). Giving a name to something which **diminishes** it in importance. A kind of	From the Greek, 'reduction, humiliation'.	Said of the Mississippi River: 'a stream' Said of an amputated leg.: 'It's just a flesh wound.' Hope not for mind in women; at their best Sweetest and wit,

		meiosis. This term is equivalent to meiosis. This differs from Meiosis in that in Meiosis one thing is diminished in order, by contrast, to increase the greatness of another, or something else. Whereas, in Tapeinosis the thing that is lessened is the same thing which is increased and intensified... The figure is used in connection with nouns, verbs, and adverbs, 1. Positively; 2. Negatively. Tapinosis: 'It is no small fault in a maker to use such wordes and termes as do **diminish and and abbase** the matter he would seem to set forth, by impairing the dignitie, height, vigour or majestie of the cause he takes in hande.' (George Puttenham, *The Arte of English Poesie*, 1589)		they are but Mummy, posessed. (John Donne, 'Love's Alchemy')
90	**Tautology**	**The repetition of the same idea in**	1570s, from Late Latin *tautologia*	He walked on foot,

		different words, but (often) in a way that is wearisome or unnecessary. 2. Tautologia is a **tedious and wearisome repetition** of one word, either in an unorderly fashion, or too often repetition. (Peacham 'traductio') 3. Tautology arises from **verbosity**, and may be defined as the repetition of **the same idea in different words.**	'representation of the same thing in other words,' from Greek *tautologia*, from *tautologos* '**repeating** what has been said,' from *tauto* 'the same' (contraction of to auto, with to 'the' + *auto*) + *-logos* 'saying,' related to *legein* 'to say'.	bareheaded. The names of our forefathers who came before us should be held in reverence. The prophecy has been fulfilled literally and to the letter. If you have a friend, keepe your friend, for an old friend is to be preferred before a new friend, this I say to you as your friend.
91	**Topika**	?		
92	**Truncated Simile**	? Simile. The comparison of 2 things of different categories, because of a point or points of resemblance, and because the association emphasizes, clarifies, or in some way enhances the original, e.g.t 'Fair as a star, when only one / Is shining in the sky.' An epic, or Homeric,	late 14c., from Latin *simile* 'a like thing; a comparison, likeness, parallel,' neuter of *similis* 'like' (see similar). Both things must be mentioned and the comparison directly stated. To Johnson, 'A simile, to be perfect, must both	'John is as tall as Henry' is not a simile; but 'John is as tall as a lamppost' is.

		simile: (a) one that suggests heroic qualities or proportions: in Paradise Lost the shield of Satan 'hung on his shoulders like the Moon'; (b) one in which the image is lengthily developed (as in Arnold, Sohrab and Rustum).	illustrate and ennoble the subject.'	
93	**Xenia**	? The Greek term for the Laws of Hospitality. The custom in classical Greece and other ancient cultures that, if a traveler comes to a strange town, he can ask for food, shelter, and gifts to help him on his journey. In Greek tradition, the host was considered responsible for his guest's comfort and safety, and a breach of those laws of hospitality was thought to anger Zeus (Roman Jupiter), the king of the gods.		
94	**Zeugma**	The linking (or the construction that effects it) of two more words to 1. This instance is, more specifically, pro (to) –	1580s, from Greek *zeugma*, 'a zeugma; that which is used for joining; boat bridge,' literally 'a	Her beauty pierced mine eye, her speech my woeful

		zeugma: the one word preceding its various ties; if it comes in the middle: mesozeugma; if at the end: hypozeugma. A **single word** (usually a verb or adjective) made to **refer to two or more** nouns in a sentence' (but properly applying to only one of them). A joyning together: a figure of construction, whereby one Verb or Adjective, answering the nearer to divers Nominative cases, or Substantives, is reduced to the one expresly, but to the other by a supplement. Zeugma is made three wayes; viz. In Person, In Gender, In Number. Zeugma hath three kinds: viz. (1) Protozeugma, which is when the Verb or Adjective is expressed in the beginning of the clause or sentence; and omitted after. (2) Mesozeugma, when the common	yoking,' from *zeugnynai* 'to yoke'.	breast, Her presence all the powers of my discourse. I do not know whether it is his form or his clothes that produce that singular effect. Since saucy jacks so happy are in this, Give them thy fingers, me thy lips to kiss. (W. Shakespeare, 'Sonnet 128)

		word is put in the middle clause. (3) Hypozeugma, which is when the Verb or Adjective, or the common word is put in the last clause, or in the end of the clause. Zeugma (or adjunctio), where **one verb serves two or more clauses**.		

Figurile de stil

Leon Levițchi

Îndrumar pentru traducătorii din limba engleză în limba română
Editura Ştiinţifică şi Enciclopedică, Bucureşti, 1975
pp 54-60, 134-144, 210-213, 227-234

Lista completă

Alegorie Allegory		Ca figură de stil, alegoria este personificarea sau reprezentarea concretă a unei noțiuni abstracte.
Aluzie Allusion		Referire la un cuvânt, o expresie, un fapt, o persoană etc. Presupuse a fi cunoscute de către receptor.
Ambiguitate Ambiguity		„Dublu înțeles” și „înțeles neclar” într-o propoziție.
Amfibologie Amphibology		Ambiguitate cauzată de o punctuație defectuoasă.
Amplificare, amplificație Amplification		Figură de retorică specifică Renașterii, incluzând o seamă de figuri ale Accentuării.
Anacolut Anacoluthon		Sintaxă defectuoasă, mai ales „sintaxă a vorbirii impulsive”.
Anadiploză Anadiplosis		Repetarea unui cuvânt final dintr-o propoziție la începutul propoziției următoare.
Anaforă Anaphora		Repetarea unui cuvânt la începutul mai multor propoziții.

Anastrofă Anastrophe		Topică neobişnuită.
Antanaclază Antanaclasis		Reluarea unui cuvânt, de obicei la mică distanţă, cu modificarea sensului.
Anthimeria Anthimeria		Conversiune
Antifrază Antiphrase		Ironie exprimată printr-un singur cuvânt.
Antimetabol Antimetabole		Chiasm
Antiteză Antithesis		Contrastare a cuvintelor, ideilor, personajelor etc.
Antonomază Antonomasia		Folosirea unui nume propriu semnificativ prin sens sau evocare (conotaţie).
Aposiopeză Aposiopesis		Întrerupere bruscă a discursului.
Apostrofă Apostrophe		Adresare către o persoană (prezentă sau absentă), o abstracţie personificată, o vietate, un obiect neînsufleţit.
Asindeton		Omiterea deliberată a conjuncţiilor între propoziţii.

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Asyndeton		
Barbarism Barbarism		Într-o accepțiune mai veche, pronunția greșită a cuvintelor, mai ales în vorbirea unui străin.
Calambur, joc de cuvinte Play upon Words, Conundrum		Joc de cuvinte bazat pe omonimie sau polisemie.
Catahreză Catachresis		Folosirea unor cuvinte în înțelesuri ce nu le sunt proprii, deși comparabile.
Chiasm, antimetabol Chiasmus, Antimetabole		Îmbinare de paralelism sintactic și inversiune stilistică (anastrofă).
Circumlocuțiune Circumlocution		Exprimarea pe ocolite a unei idei.
Comparație Simile		Alăturarea a două obiecte neasemănătoare, pe baza unor însușiri comune.
Concetto Conceit		Metaforă sau comparație ingenioasă în care obiectele comparate sunt mai deosebite între ele ca de obicei.
Conversiune Conversion, Anthimeria		Folosirea unei părți de vorbire ca altă parte de vorbire.
Cuvânt-ecou		Aluzie.

Echo-Word		
Derivare stilistică Styllistic Derivation		Modificare parțială (reducere sau augmentare) a unei maxime, a unei zicale, a unui citat, proverb etc.
Diacopă Diacope		Repetarea unui cuvânt cu intercalarea altor cuvinte, mai ales în exclamații exprimând sentimente puternice.
Digresiune Digression		Îndepărtare de la subiect.
Elipsă Ellipsis		Omiterea din propoziție a unor cuvinte necesare pentru a-i întregi înțelesul.
Enalaj Enallage		Solecism conștient.
Enumerare Enumeration		Alăturarea, într-o aceeași propoziție, a mai multor substantive, adjective etc., reprezentând particularizări ale unui întreg.
Epanalepsă Epanalepsis		Repetarea la sfârșitul unei propoziții sau fraze a cuvântului cu care au început acestea.
Epigramă Epigram		Generalizare concisă, spirituală și de obicei livrescă, antonimică și satirică.
Epitet Epithet		Atribut (cuvânt, grup de cuvinte, mai rar propoziție) caracterizând un referent printr-o apreciere subiectivă.

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Epitet transferat Transferred Epithet		Formă de *hipalaj*, este transferul unui adjectiv sau adverb la cuvântul cu care se ascoaiză ca sens la un alt cuvânt contextual.
Epizeuxis Epizeuxis		Repetarea unui cuvânt, fără interpolări.
Erotemă Erotema		Întrebare retorică.
Eufemism Euphemism		Înlocuire prin termeni mai „delicați" ai unui cuvânt sau a unei expresii supărătoare, vulgare etc. În vechea retorică, prevestire favorabilă.
Frază sau propoziție deschisă Loose Sentence		Frază sau propoziție care începe cu afirmarea ideii principale, apoi continuă cu particularizarea ei.
Frază sau propoziție echilibrată Balanced Sentence		Cuprinde două părți asemănătoare ca structură (paralelism sintactic).
Gradație Climax		Suită ascendentă de antiteze.
Gradație inversă Bathos, Anti-Climax		Presupune coborârea, adesea foarte neașteptată (subiect, stil, vocabular etc.) la trivial.
Hapax legomenon Hapax legomenon, Nonce Word		Cuvânt sau expresie nouă care nu se statornicește în limbă.

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Hendiadă calitativă Quantitative Hendiadys		Subordonare printr-o conjuncție copulativă, unul dintre cele două elemente devenind atributul sau adjunctul celuilalt.
Hendiadă cantitativă Quantitative Hendiadys		Două sau mai multe sinonime legate printr-o conjuncție copulativă.
Henditriadă Henditriadyoin		Trei cuvinte legate formal prin coordonare, deși două dintre ele se află, de fapt, într-un raport de subordonare față de al treilea.
Hipalaj Hypallage		Folosirea cu totul improprie, adesea grotescă sau absurdă, a unor noțiuni și, ca atare, a cuvintelor ce le exprimă.
Hiperbaton Hyperbaton		Inversiune stilistică; dacă e „neobișnuită”, devine *anastrofă*.
Hiperbolă Hyperbole		Exprimare exagerată.
Hirmus Hirmus		Perioadă.
Homiologie Homiologia		Repetiție plictisitoare, lipsită de sens.
Imprecație Imprecation, Curse		Blestem, ocară, înjurătură.
Insinuare		Aluzie rătuăcioasă la adresa cuiva.

Innuendo		
Ironie Irony		Folosirea unui cuvânt în așa fel încât să exprime înțelesul opus sensului literal.
Isocolon Isocolon		Formă a *paralelismului sintactic,* caracterizată nu numai prin identitatea structurii gramaticale, ci și printr-un același număr de cuvinte, eventual și de silabe.
Încadrare Framing, Epanalepsis		Repetarea la sfârșitul unei propoziții sau frase a cuvântului cu care a început.
Întrebare retorică Rhetorical Question		Întrebarea este pusă un în scopul de a se primi un răspuns, ci pentru a afirma sau a nega ceva în mod indirect.
Joc de cuvinte Pun, Play upon Words, Conundrum		Joc de cuvinte bazat îndeosebi pe omonimie sau polisemie.
Licență poetică Poetic Licence		Construcție gramaticală incorectă pe care și-o permit poeții pentru a satisface necesitățile rimei sau ritmului.
Litotă Litotes		Scoaterea în relief a pozitivului prin negativ și viceversa.
Macrologie Macrologia		Perisologie.

Malapropism Malapropism		Incongruență lingvistică specifică, exprimând dorința unei personae inculte de a se exprima „cult”, prin „radicale”.
Meiosis Meiosis		Îndeplinește întotdeauna funcția de a diminua o calitate etc.
Metaforă Metaphor		Comparație implicită, din care lipsește termenul de referire comun.
Metaplasm Metaplasm		În general, construcție gramaticală în care topica este inversată (fără încălcarea „regulilor”) în scopul sublinierii.
Metonimie Metonymy		Exprimarea efectului prin cauză, a cauzei prin efect, a conținutului prin conținător etc. După numeroși autori, include și *sinecdoca.*
Metonomaza Metonomasia		Schimbarea unui nume propriu prin traducerea lui.
Micterism Mycterism		Remarcă amară, plină de dispreț sau condamnare.
Noemă Noema		Exprimare obscură, cu tâlc.
Ominatio Ominatio		Prevestire nefavorabilă.
Oximoron		Formă a paradoxului, alăturare aparent lipsită de sens a două antonime.

Oxymoron		
Paradox Paradox		Afirmație aparent absurdă, dar, în realitate, exprimând un adevăr.
Parafrază Paraphrase		Explicarea, cu alte cuvinte, a unei idei exprimate anterior.
Paralelism sintactic Syntactic Parallelysm		Repetare a tiparului gramatical.
Paranteză Parenthesis		Întrerupere trecătoare a discursului, ca formă a *digresiunii.*
Pariergie Pariergia		Exprimare ce se vrea grandilocventă, mai ales când subiectul e banal.
Paronomaza Paranomaza		Joc de cuvinte bazat îndeosebi pe omonimie sau polisemie.
Perifrază Periphrasis		Redarea prin mai multe cuvinte a ceea ce se poate exprima în mod obișnuit printr-un singur cuvânt sau, în orice caz, prin mai puține cuvinte.
Perioadă, hirmus Period, Periodical Sentence, Hirmus		Propoziție sau frază a cărei idee principală este exprimată la sfârșit.
Perisologie Perisologia		Adăugarea unei propoziții de prisos care repetă un conținut anterior.

Personificare, prozopopee Personification, Prosopopoeia		Atribuire de calități omenești animalelor, plantelor, referenților neînsuflețiți.
Pleonasm Pleonasm		Folosirea unui număr mai mare de cuvinte decât reclamă o idee, exprimată deja implicit.
Poliptoton Polyptoton		Formă de repetiție parțială a unor cuvinte cu rădăcină comună.
Polisindeton Polysindeton		Folosirea unei conjuncții la începutul mai multor propoziții.
Propoziție „deschisă” Loose Sentence		Frază sau propoziție care începe cu afirmarea ideii principale, apoi continuă cu o particularizare a ei.
Propoziție echilibrată Balanced Sentence		Fraza sau propoziția echilibrată cuprinde două părți asemănătoare ca structură, fiind o varietate a *paralelismului sintactic*.
Prozopopee Prozopopoeia		Atribuie calități omenești animalelor, plantelor, inanimatelor.
Proverb Proverb		Generalizare concisă, plastică, didactic-moralizatoare, a experienței de viață acumulate de o comunitate umană.
Refren Refrain, Chorus, Burden, Burthen		Vers repetat mai ales la sfârșitul unei strofe.

Repetiție Repetition		Reluare a unui cuvânt, a unei sintagme etc., integral sau parțial, succesiv sau cu interpolări etc., formă clară a accentuării lingvistice.
Repetiție amplificatoare/cumulativă Incremental Repetition		Repetiție cu compliniri ulterioare.
Repetiție în lanț Chain Repetition		Reluarea unor cuvinte sau grupuri de cuvinte ca elemente anaforice îmbogățite prn epifore simetrice.
Sarcasm Sarcasm		Luare în derâdere mușcătoare, bazată pe sentimentul superiorității vorbitorului față de interlocutor sau față de persoana despre care vorbește. Intenția de a jigni este evidentă.
Silepsă Syllepsis		Folosirea simultană a aceluiași cuvânt cu două sensuri (eventual și cu funcții gramaticale diferite).
Sinecdocă Synecdoche		Exprimarea întregului prin parte.
Sineză Synesis		Solecism frecvent prin care se încalcă sintaxa datorită influenței cuvântului cel mai apropiat.
Sinonimie Synonimya		Ca figură de stil, folosirea mai multor sinonime în aceeași propoziție sau frază.
Solecism Solecism		Greșeală gramaticală, abatere de la normele curente ale uzajului, care poate fi corectată.

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Soraism Soraism		Introducerea de cuvinte sau expresii din limbi străine în limba originalului, mai ales atunci când autorul dorește să sublinieze ignoranța sau afectarea vorbitorului.
Tautologie Tautology, Redundancy		Repetare superfluă a ceea ce s-a mai spus sau s-a mai implicat, mai ales prin părți de vorbire sau părți de propoziție; acoperă sfera *pleonasmului* și a *perisologiei.*
Zeugmă Zeugma		Varietate de obicei stângace de *elipsă* și amintind întrucâtva de *silepsă*, zeugma este folosirea unui cuvânt care nu se potrivește ca gramatică și sens cu unul dintre cele două elemente ale unei perechi.
Zoosemie Zoosemy		Folosirea unor substantive denumind animale sau plante pentru a caracteriza oameni.

Figurile de stil

Alegorie Allegory		Ca figură de stil, alegoria este personificarea sau reprezentarea concretă a unei noțiuni abstracte.
Aluzie Allusion		Referire, adesea incompletă, la un cuvânt, o expresie, un fapt, o persoană etc. pe care, după părerea emițătorului, receptorul ar trebui să le cunoască.
Ambiguitate Ambiguity		Este un „dublu înțeles”, deci un „înțeles neclar” într-un enunț.
Amfibologie Amphibology		Ambiguitate cauzată de o punctuație defectuoasă.
Antanaclază Antanaclasis		Repetarea, de obicei la mică distanță, a unui cuvânt care își modifică sensul.
Antonomaza Antonomasia		Folosirea unui nume propriu, semnificativ prin sens sau conotație (evocare).
Barbarism Barbarism		Într-o accepțiune mai veche, pronunția greșită a cuvintelor, mai ales de către un străin.
Calambur, joc de cuvinte		Joc de cuvinte bazat îndeosebi pe omonimie sau polisemie.

Pun, Play upon Words, Conundrum		
Catahreză Catachresis		Folosirea unor cuvinte în sensuri care un le sunt proprii, chiar dacă sunt „comparabile”. Este considerată o greșeală de exprimare, o varietate a *solecismului*.
Conversiune Conversion		Folosirea unei părți de vorbire ca altă parte de vorbire (substantiv ca verb, adjectiv ca substantiv etc.) Dificultățile de înțelegere apar evident, atunci când funcția gramaticală „secundară” este mai puțin frecventă.
Elipsă Ellipsis		Fenomen prin excelență gramatical, elipsa se caracterizează prin omiterea din propoziție a unor cunvinte necesare pentru a-i întregi înțelesul. De asemenea, elipsa are implicații stilistice în limba scrisă, ori de câte ori exprimă modalitate pronunțată.
Epitet transferat Transferred Epithet		Formă de *hipalaj*, epitetul transferat deplasează un adjectiv sau adverb de lângă cuvântul cu care acestea asociază logic spre un alt cuvânt din context (mai ales pe bază de metaforă și personificare).
Hapax legomenon Nonce Word		Cuvânt sau expresie inventată de un autor și care un statornicește în limbă.
Hendiadă calitativă Qualitative Hendiadys		
Licență poetică Poetic Licence		Construcție gramaticală incorectă pe care și-o îngăduie poeții, de obicei pentru a satisface necesitățile rimei sau ritmului.

Malapropism Malapropism		Incongruență lingvistică specifică, exprimând dorința unor persoane de a se exprima „cult” prin „radicale” al căror sens le scapă.
Noemă Noema		Exprimare obscură, dar cu tâlc.
Oximoron Oxymoron		Varietate a paradoxului, oximoronul este o îmbinare de antonime care, la prima vedere, se exclud, dar care de fapt sunt compatibile datorită polisemiei.
Paradox Paradox		Afirmație aparent absurdă, dar conținând un adevăr (integral sau parțial).
Paranteză Parenthesis		Formă a digresiunii, paranteza întrerupe provizoriu discursul pentru ca emițătorul să introducă o idee sau modalitate nouă ori să accentueze un conținut exprimat anterior.
Silepsă Syllepsis		Folosirea simultană a aceluiași cuvânt în două sensuri (eventual și cu funcții gramaticale diferite), de obicei într-un sens propriu și într-un sens figurat.
Zeugmă Zeugma		Formă de obicei stângace de *elipsă* și având oarecare asemănări cu *silepsa*, zeugma este folosirea unui cuvânt care un se potrivește ca sens și implicații gramaticale cu unul din cele două elemente ale unei perechi.
Zoosemie Zoosemy		Folosirea unor substantive ce denumesc animale sau plante pentru a caracteriza oameni; formă specifică de metaforă degradată.

Repetiția de tipul I		
Anadiploză Anadiplosis, Linking, Reduplication		Repetarea unui cuvânt dintr-o propoziție la începutul propoziției care urmează.
Anaforă Anaphora		Repetarea unui cuvânt, a unei sintagme etc. la începutul a două sau mai multe propoziții.
Diacopă Diacope		Repetarea unui cuvânt după intercalarea altor cuvinte, mai ales în exclamații exprimând sentimente puternice.
Epanalepsă Epanalepsis, Framing		Repetarea la sfârșitul unei propoziții sau frase a cuvântului cu care a început.
Epiforă Epiphora		Reluarea unor cuvinte la sfârșitul propozițiilor sau frazelor.
Epizeuxis Epizeuxis		Repetarea unui cuvânt, fără interpolări.
Homiologie Homilogia		Repetiție supărătoare, lipsită de sens.
Poliptoton		Formă de repetiție parțială, și anume a cuvintelor cu rădăcină comună.

Poly(o)ptoton		
Refren Refrain, Chorus, Bruden, Bruthen		Vers repetat mai ales la sfârșitul unei strofe; de asemenea, o formă apropiată, leitmotivul, repetiție mai mult sau mai puțin regulată a unui cuvânt sau grup de cuvinte.
Repetiție Repetition		Termen impropriu (dar de oarecare circulație) care caracterizează la un mod mult prea general orice fel de reluare a cuvintelor, sintagmelor etc., deci un este o „figură de stil”, ci o serie de figuri de stil ca *anadiploza, anafora, epofora etc.*
Repetiție amplificatoare/cumulativă Incremental Repetition		Reluarea acelorași cuvinte, cu compliniri ulterioare.
Repetiție în lanț Chain Repetition		Reluarea anumitor cuvinte sau sintagme ca elemente anaforice îmbogățite prin epifore simetrice; anadiploză repetată.

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Repetiția de tipul II

Enumerare Enumeration		Alăturarea, în aceeași propoziție, a mai multor substantive, adjective etc., care sunt a) particularizări ale unui întreg și care creează între ele raporturi de sinonimie contextuală sau b) particularizări „neomogene”, adesea aflate în raporturi de antonimie implicită. În ambele cazuri, enumerarea poate deveni procedeu stilistic.
Hendiadă cantitativă Quantitative Hendiadys		Formă evidentă a accentuării, hendiada cantitativă este asocierea a două sau mai multe sinonime cu ajutorul unei conjuncții copulative.
Parafrază Paraphrase		Având natura unei explicații (pentru că exprimă cu alte cuvinte o idee menționată anterior), parafraza presupune accentuarea numai în măsura în care este un aspect al sinonimiei.
Perifrază Periphrasis		Redarea prin mai multe cuvinte a ceea ce se poate exprima în mod obișnuit printr-un singur cuvânt sau, în orice caz, prin mai puține cuvinte.
Perisologie Perissologia, Macrologia		Adăugarea unei propoziții de prisos prin aceea că repetă fără motivări modale evidente un conținut anterior.
Pleonasm Pleonasm		Folosirea unui număr mai mare de cuvinte decât reclamă o idee, exprimată deja implicit. Poate fi, totuși, un mijloc eficace al accentuării.

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Sinonimie Synonymia		Ca figură de stil, folosirea mai multor sinonime (evidente) în aceeași propoziție sau frază.
Tautologie Tautology, Redundancy; Pleonasm		Tautologia este definită ca repetare superfluă a ceea ce s-a mai spus sau s-a implicat, mai ales prin cărți de vorbire *neomogene*. Tautologia vrea să accentueze, dar un reușește; este mai curând un defect stilistic.

Repetiția de tipul III

Ambiguitate Ambiguity		Este un „dublu înțeles”, deci un „înțeles neclar” într-un enunț.
Antanaclază Antanaclasis		Repetarea, de obicei la mică distanță, a unui cuvânt care își modifică sensul.
Calambur Pun, Play upon Words, Conundrum		Joc de cuvinte bazat îndeosebi pe omonimie sau polisemie.
Conversiune Conversion		Folosirea unei părți de vorbire ca altă parte de vorbire (substantiv ca verb, adjectiv ca substantiv etc.) Dificultățile de înțelegere apar evident, atunci când funcția gramaticală „secundară” este mai puțin frecventă.

Figuri de stil bazate pe opoziția semantic-stilistică

Antifrază Antiphrase		*Ironie* exprimată printr-un singur cuvânt.
Antiteză Antithesis		Opoziție între idei, situații etc., antiteza are o sferă de cuprindere mai largă decât cea a antonimelor, deși e reductibilă la acestea.
Epigramă Epigram		Generalizare concisă, spirituală și, de obicei livrescă, asemănătoare cu proverbul, de care se deosebește prin aceea că autorul ei este cunoscut.
Gradație Climax		Suită ascendentă de antiteze.
Gradație inversă Bathos, Anti-Climax		Presupune coborârea, adesea foarte neașteptată, de la elevat (subiect, stil, vocabular etc.) la comun sau trivial.
Ironie Irony		La nivel lingvistic, ironia este folosirea unui cuvânt în așa fel încât să exprime un înțeles opus celui literal.
Întrebare retorică Rhetorical Question		Întrebarea este pusă un în scopul de a se primi un răspuns, ci pentru a se afirma sau nega ceva în mod indirect.
Litotă		„Adevăr exprimat discret”, litota scoate în relief pozitivul prin negativ și invers.

Litotes		
Meiosis Meiosis		Confundată frecvent cu litota, meiosis are întotdeauna funcția de a diminua o calitate etc.
Oximoron Oxymoron		Varietate a paradoxului, oximoronul este o îmbinare de antonime care, la prima vedere, se exclud, dar care de fapt sunt compatibile datorită polisemiei.
Paradox Paradox		Afirmație aparent absurdă, dar conținând un adevăr (integral sau parțial).

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Figuri de stil gramaticale

Anacolut Anacoluthon		Sintaxă defectuoasă, mai ales „sintaxă a vorbirii impulsive” (Walter Raleigh). Atunci când nu este un simplu *solecism*, anacolutul trădează puternice trăiri sufletești.
Anastrofă Anastrophe		Topică neobișnuită, varietate de *hiperbaton.*
Chiasm, paralelism invers Chiasmus, Inverted Parallelism		Îmbinare de *paralelism sintactic* și *hiperbaton.*
Hiperbaton Hyperbaton		În general, construcție gramaticală în care topica este inversată (fără încălcarea „regulilor”) în scopul sublinierii.
Isocolon Isocolon		Formă a *paralelismului sintactic,* caracterizată nu numai prin identitatea structurii gramaticale, ci și prin același număr de cuvinte, eventual și de silabe.
Paralelism sintactic Syntactic Parallelism		Repetarea tiparului gramatical cu modificarea integrală sau parțială a conținutului sau formei.
Paranteză Paranthesis		Formă a digresiunii, paranteza întrerupe provizoriu discursul pentru ca emițătorul să introducă o idee sau modalitate nouă ori să accentueze un conținut exprimat anterior.
Polisindeton		Folosirea aceleiași conjuncții la începutul mai multor propoziții.

Polysyndeton		
Silepsă Syllepsis		Folosirea simultană a aceluiași cuvânt în două sensuri (eventual și cu funcții gramaticale diferite), de obicei într-un sens propriu și într-un sens figurat.

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Alte figuri de stil care implică accentuarea		
Comparație Simile		Alăturarea a două obiecte neasemănătoare pe baza unor însușiri comune. Ca figură de stil, comparația este, de cele mai multe ori, un superlativ deghizat. Dar chiar atunci când nu este un superlativ deghizat, comparația implică o intensificare a emoției, făcând parte din tropi, alături de metaforă.
Concetto Conceit		Comparație sau metaforă ingenioasă în care obiectele asemuite sunt mai deosebite între ele ca de obicei.
Frază sau propoziție deschisă Loose Sentence		Frază sau propoziție care începe cu afirmarea ideii principale, apoi continuă cu o particularizare a ei.
Frază sau propoziție echilibrată Balanced Sentence		Fraza sau propoziția echilibrată cuprinde două părți asemănătoare ca structură, fiind o varietate a *paralelismului sintactic*.
Hiperbolă Hyperbole		Exprimare exagerată sau superlativă, uneori până la incredibil.
Metaforă Metaphor		Ca și *comparația,* metafora stabilește legături între două obiecte neasemănătoare, dar le identifică, este o comparație implicită. În cadrul metaforei, conjuncția sau prepoziția comparativă este înlocuită prin „semnul zero”.

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Metonimie Metonymy		Exprimarea efectului prin cauză, a cauzei prin efect, a conținutului prin conținător, a lucrului prin locul unde se face, a concretului prin abstract și invers, a autorului prin opera sa etc. După numeroși teoreticieni, include și *sinecdoca*.
Pariergie Pariergia		Exprimare ce se vrea grandilocventă, mai ales atunci când subiectul e banal.
Perioada, Hirmus Period, Periodical Sentence, Hirmus		Frază sau propoziție a cărei idee principală este exprimată la sfârșit.
Personificare, Prozopopee Personification, Prozopopolia		Atribuie calități omenești animalelor, plantelor, inanimatelor.
Sinecdocă Synecdoche		Exprimare a întregului prin parte; figură de stil frecvent asimilată cu *metonimia*. Partea ca reprezentare a întregului sau singularul în loc de plural sunt forme mai accentuate, prin evocarea pe care o implică.
Soraism Soraism		Introducerea de cuvinte, sintagme sau propoziții în limba originalului, mai ales atunci când autorul vrea să sublinieze afectarea sau ignoranța vorbitorului.
Zoosemie Zoosemy		Folosirea unor substantive ce denumesc animale sau plante pentru a caracteriza oameni; formă specifică de metaforă degradată.

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Modalitatea exprimată stilistic		
Anacolut Anacoluthon		Anacolutul poate trăda puternice trăiri sufletești, îndoiala, bănuiala, revolta, mânia etc.
Antifrază Antiphrase		Exprimă ironia, disprețul, condamnarea.
Apostrofă Apostrophe		Adresare directă către o persoană (prezentă sau absentă), o vietate, o abstracție personificată etc., pentru a implora, ruga, dojeni, proslăvi etc.
Comparație Simile		Accentuarea caracteristică comparației este, foarte frecvent, modală – *apreciativă*, sau, dimpotrivă, *depreciativă.*
Concetto Conceit		Implicațiile modale sunt ca și cele de la *Comparație.*
Diacopă Diacope		Diacopa întărește durerea și reproșul.
Epigramă Epigram		Exprimă aproape întotdeauna satira, zeflemisirea, ironia.

Epitet Epithet		Atribut (cuvânt, sintagma, uneori propoziție) caracterizând un referent printr-o apreciere subiectivă.
Eufemism Euphemism		Este o înlocuire a unui cuvânt sau a unei expresii supărătoare, vulgare, neplăcute etc. prin termeni mai „delicați”. Valoarea modală a eufemismului se vădește în oricare dintre varietățile sale, astfel, nevoia de a diminua o evocare dureroasă.
Gradație inversă Bathos		Indiferent de context, *gradația inversă* urmărește să provoace râsul sau măcar zâmbetul cititorului, modalitatea autorilui fiind ironică, sarcastică, cinică sau doar glumeață.
Hiperbolă Hyperbole		Asemenea comparației, metaforei etc., *hiperbola* accentuează modalități variate.
Imprecație Imprecation, Curse		Blestem, ocară, înjurătură.
Insinuare Innuendo		Aluzie răutăcioasă la adresa cuiva.
Ironie Irony		La nivel lingvistic, ironia este folosirea unui cuvânt în așa fel încât să exprime un înțeles opus celui literal.
Întrebare retorică Rhetoric Question		Prin aceea că așteaptă aprobarea sau dezaprobarea receptorului, *întrebarea retorică* exprimă și o a*titudine* din partea emițătorului.

Malapropism Malapropism		Folosirea de către autor a *malapropismului* trădează întotdeauna o atitudine de ridiculizare a personajului care îl folosește.
Meiosis Meiosis		Prin *meiosis*, autorul sau vorbitorul exprimă o depreciere accentuată.
Metaforă Metaphor		Ca și comparația sau hiperbola, *metafora* poate accentua o atitudine apreciativă sau depreciativă.
Metonimie Metonymy		*Metonimia* poate exprima modalități dintre cele mai diferite.
Micterism Mycterism		Remarcă amară, plină de dispreț sau condamnare.
Ominatio Ominatio		În vechea retorică, povestire nefavorabilă.
Paranteză Parenthesis		Paranteza poate afecta detonația și accentuarea, dar, de cele mai multe ori, are ca dominantă modalitatea.
Proverb Proverb		Generalizare concisă, plastică, cu caracter eminamente didactic, a experienței de viață acumulate de o comunitate.
Sarcasm Sarcasm		Luare în derâdere mușcătoare, bazată de obicei pe sentimentul de superioritate al vorbitorului față de interlocutor sau față de cel care vorbește. Intenția de a jigni este evidentă.

Zoosemie Zoosemy		Modalitatea caracteristică a *zoosemiei* este depreciativă.

Figuri de stil caracteristice

Ambiguitate Ambiguity		Este un „dublu înțeles”, deci un „înțeles neclar” într-un enunț.
Anacolut Anacoluthon		Anacolutul nu privește numai accentuarea sau modalitatea, ci și coerența, mai exact *incoerența,* în măsura în care tiparul sintactic „nu a fost din capul locului cel mai bun” iar abaterea un este previzibilă. Adesea, situațiile psihologice încordate, anomaliile, descumpănirile, deciziile reclamate urgent de conjucturi neașteptate etc. viciază logica gramaticală și dau naștere acestei forme de eroare care, tocmai datorită motivației lingvistice, un trebuie confundată cu solecismul.
Aposiopeză Aposiopesis		Întrerupere bruscă a discursului, previzibilitatea fiind minimă.
Apostrofă Apostrophe		Într-un sens restrâns, *apostrofa* este parentetică și digresivă, întrerupând discursul.
Asindeton Asyndeton		Omiterea deliberată a conjuncțiilor între propoziții.
Calambur Pun, Play upon Words		Joc de cuvinte bazat îndeosebi pe omonimie sau polisemie.

Catahreză Catachresis		Folosirea unor cuvinte în sensuri care un le sunt proprii, chiar dacă sunt „comparabile”. Este considerată o greșeală de exprimare, o varietate a *solecismului*.
Circumlocuțiune Circumlocution		Cuvinte, expresii sau propoziții prin care se evită exprimarea clară și directă, datorită falsei modestii, afectării etc., și supărătoare prin aceea că nu înviorează stilul.
Digresiune Digression		Îndepărtrare de oarecare proporții de la subiect, uneori pentru a menționa alte idei sau modalități.
Elipsă Elipsis		Fenomen prin excelență gramatical, elipsa se caracterizează prin omiterea din propoziție a unor cunvinte necesare pentru a-i întregi înțelesul. De asemenea, elipsa are implicații stilistice în limba scrisă, ori de câte ori exprimă modalitate pronunțată.
Enalaj Enallage		Solecism deliberat.
Epitet transferat Transferred Epithet		Formă de *hipalaj*, epitetul transferat deplasează un adjectiv sau adverb de lângă cuvântul cu care acestea asociază logic spre un alt cuvânt din context (mai ales pe bază de metaforă și personificare).
Hipalaj Hypallage		Folosirea cu totul improprie, adesea grotească sau absurdă, a unor noțiuni și, ca atare, a cuvintelor ce le exprimă.
Licență poetică Poetic Licence		Construcție gramaticală incorectă pe care și-o îngăduie poeții, de obicei pentru a satisface necesitățile rimei sau ritmului.
Noemă		Exprimare obscură, dar cu tâlc.

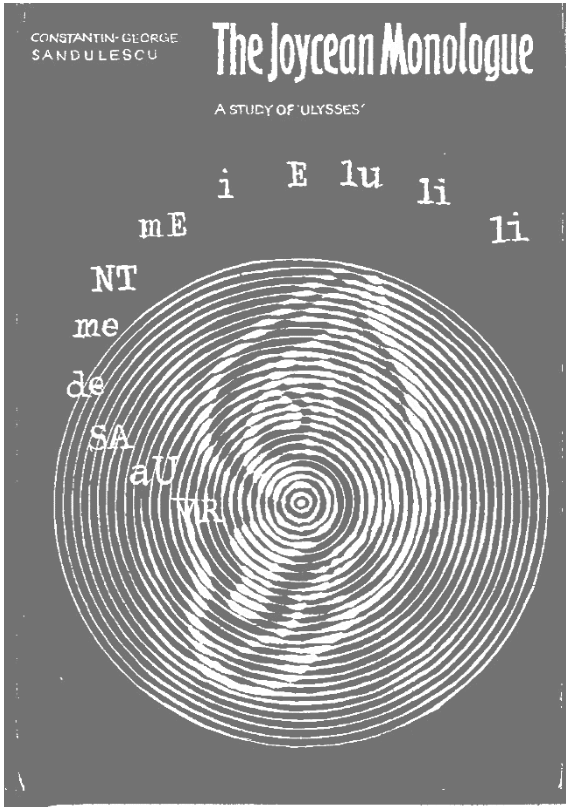
Noema		
Oximoron Oxymoron		Varietate a paradoxului, oximoronul este o îmbinare de antonime care, la prima vedere, se exclud, dar care de fapt sunt compatibile datorită polisemiei.
Paradox Paradox		Afirmație aparent absurdă, dar conținând un adevăr (integral sau parțial).
Paranteză Parenthesis		Formă a digresiunii, paranteza întrerupe provizoriu discursul pentru ca emițătorul să introducă o idee sau modalitate nouă ori să accentueze un conținut exprimat anterior.
Pleonasm Pleonasm		Folosirea unui număr mai mare de cuvinte decât reclamă o idee, exprimată deja implicit. Poate fi, totuși, un mijloc eficace al accentuării.
Silepsă Syllepsis		Folosirea simultană a aceluiași cuvânt în două sensuri (eventual și cu funcții gramaticale diferite), de obicei într-un sens propriu și într-un sens figurat.
Sineză Synesis		Solecism prin care se încalcă sintaxa acordului cu cuvântul cel mai apropiat (multe sineze nici un sunt considerate erori).
Solecism Solecism		Greșeală gramaticală, abatere de la normele curente ale uzajului și care poate fi corectată lesne.
Zeugmă Zeugma		Formă de obicei stângace de *elipsă* și având oarecare asemănări cu *silepsa*, zeugma este folosirea unui cuvânt care nu se potrivește ca sens și implicații gramaticale cu unul din cele două elemente ale unei perechi.

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FW 167.28

My unchanging Word is sacred. The word is my Wife, to exponse and expound, to vend and to velnerate, and may the curlews crown our nuptias! Till Breath us depart! Wamen. Beware would you change with my years. Be as young as your grandmother! The ring man in the rong shop but the rite words by the rote order! *Ubi lingua nuncupassit, ibi fas! Adversus hostem semper sac!*

FW 219.16

And wordloosed over seven seas crowdblast in celtelleneteutoslavzendlatinsoundscript.

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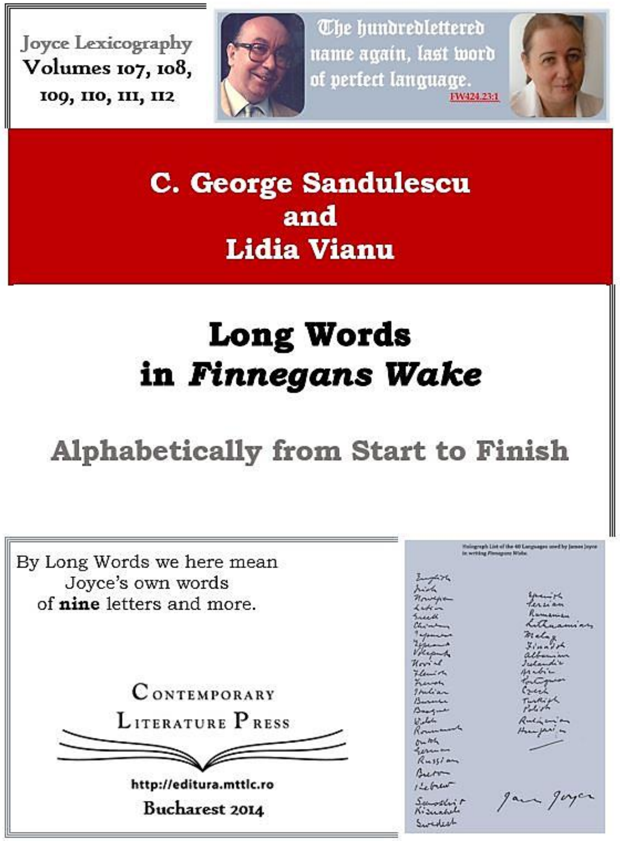
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